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Photo by Clarence Bull, M-G-M.

(CHARLES) IGOR GORIN

Singing Weekly on Nationally Broadcast Hollywood Hotel Program, Is Making Screen Debut in Metro-Goldwyn-Mayer's Broadway Melody of 1937 and Fulfilling Concert Engagements

ROSA PONSELLE

will make her first appearance of this season at the Metropolitan on January 9, in Carmen. The performance is to be broadcast.

RICHARD CROOKS

at his final rehearsal for the Voice of Firestone Christmas program on December 21. Mr. Crooks sang The Lord's Prayer by Malotte, Open the Gates of the Temple by Grosby-Knapp and O Holy Night by Adam in which he was assisted by the Firestone Choral Symphony. On January 1 he opened his season with the Metropolitan Opera, singing the title role of Faust.

VIRGINIA PEMBERTON

has made recent guest opera appearances as Marguerite in Faust in Toronto and with the San Carlo Opera Company in Albany, where she sang Gretel. (Photo by Du Bois.)

A. VERNE WESTLAKE'S

artist-pupils have given recitals in Town Hall and his Fortnightly Musicales, now in the third season, are being given in the hall of the Master Institute, New York.

LAWRENCE TIBBETT

as Rigoletto, which he sang with the Metropolitan Opera on December 28, marking his re-entry into the company this winter and opening the second week of the season.

THE BYE ENSEMBLE,

composed of parents and three children, gave a recital in Steinway Hall, New York, last March. They were heard at various summer resorts in New England, and later in concerts at Bethel Inn, Poland Spring House, Narragansett-by-the-Sea and elsewhere. In October they appeared in the Maine Federation of Music Clubs Festival, Sanford, Me.; in Augusta (third engagement), at the State Teachers' College, Lowell, Mass., and Townsend, Mass. Their programs are presented in costume (period 1860-1870).

CHARLOTTE BOERNER and EZIO PINZA

as Susanna and Figaro in a performance of the Marriage of Figaro with the San Francisco Opera this fall. Among Miss Boerner's forthcoming engagements is one with the New York Philharmonic Orchestra, singing the role of Chrysothemis in their production of Strauss' Elektra in the spring. (Morton photo, San Francisco.)

RALPH LEOPOLD

gave a recital with explanatory remarks on Wagner's music-drama, Das Rheingold, at the Park Avenue residence of Mrs. Joseph Gitterman, Jr., on November 30. In addition to playing all the individual motives, the pianist performed his own transcriptions of the prelude and Scene of the Rhinemaidens, Wotan's Greeting to Valhalla, Alberich's Curse, Erda's Warning, the Storm and Entrance of the Gods into Valhalla. On December 7, Mr. Leopold gave a similar recital on Wagner's Die Walküre. (Morse photo.)

MRS. M. HENNION ROBINSON,

accompanist, composer and coach of Los Angeles, played for Susanne Fisher, Metropolitan Opera soprano, when she sang on December 10 in Hollywood for the Kraft Hour broadcast over NBC. She is regular accompanist for the Lyric Club, Ellis Club and the Euterpe Opera Reading Club. Her compositions are used by many artists including Gladys Swarthout. (Photo by Newberg.)

JEAN GALAMIAN,

Paris violin teacher, with his young pupils. Mr. Galamian is in the middle row, his hand on the shoulder of girl in front row. Next to Mr. Galamian (left) is Valentin Blumberg, his assistant. Front row, third from left is Roland Gundry, who has given recently another Paris recital and is leaving for appearances in America. The girl third from right, front row, is Veda Reynolds, who played the Brahms concerto at Liege, with the symphony orchestra of that place. Another one of Galamian's pupils is Paul Makanowitzky (unfortunately not in the picture) who has recently played the Beethoven concerto with the Pasdeloup Orchestra, Paris, and offered London and Paris recitals in January, to be followed by a tour in Egypt, Palestine and Scandinavia. (Photo by Emil Marcovitch.)

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MUSICAL COURIER

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Beecham Conducts in Berlin, Hitler and Goebbels Attend

London Leader and Orchestra Tour Germany—De Sabata for Berlin Philharmonic Orchestra—Mengelberg Directs—Gigli Sings in Sold-Out Hall

By HEINRICH FRANKE

BERLIN.—It was an auspicious occasion that saw Hitler and Goebbels within the Philharmonic halls: Sir Thomas Beecham, with the London Philharmonic Orchestra, invited by the German ambassador von Ribbentrop, had come to begin a tour through the principal German cities. Rhapsody by Dvorak initiated the concert, symphony in D (Haydn) and Roman Carnaval (Berlioz) following. Then came The Gods Go a-Begging, by Handel-Beecham; Enigma Variations by Elgar closing the glorious evening. The highly official audience gave Beecham and his associates a grand success.

Victor de Sabata, conducting the Berlin Philharmonic Orchestra through Don Quixote (Strauss), Bolero (Ravel) and Brahms' second symphony, held his listeners with the refined style and meaning of his readings. His success resulted in an engagement to tour Germany with the Philharmonic Orchestra. Soloists Troester, Wolf and Quant contributed to the effectiveness of the Strauss performance.

ENGLISH MUSIC

Another interesting Philharmonic concert was an English Evening. Overture for a Comedy (Harty), Tintagel (Bax), suite for viola and orchestra (Vaughan Williams), with William Primrose the skillful soloist and fourth symphony (Walton) comprised the list. These works all have fine qualities and Leo Borchard did his best with the orchestra.

Mengelberg won a stormy ovation (Philharmonic Orchestra) for an overture by Wagenaar, Prelude à l'Apres-midi d'un Faune (Debussy) and fifth symphony (Tschaikowsky). Claudio Arrau, piano soloist in the Chopin E minor concerto, was applauded for his masterly presentation.

OPERA ORCHESTRA IN CONCERT

Arthur Rother lead the second concert of the Deutsche Opernhaus Orchestra. The ensemble's playing of Variations on a Theme by Hiller (Reger) was followed by Gaspar Cassado in his cello arrangement of Schubert's Arpeggione Sonata—which he performed so wonderfully that applause almost would not stop. Till Eulenspiegel ended the session. Rother succeeded well in bringing out the humor of Strauss, with its burlesque and satiric peculiarities. The house gave thanks in hearty demonstration.

CHAMBER MUSIC

Of the many chamber music concerts, outstanding were those by the Stross Quartet (Reger, Beethoven, Pfitzner, Wilhelm Maler), the last-named a first performance, the second part of the work being nine variations on A New Scotch Tune by Purcell; the Reger evening by the Wendling Quartet; and the concert by the Calvet Quartet (Mozart, Debussy, Ravel). The Poltronieri Quartet introduced itself to Berlin via Brahms, Schubert and Peragallo, a young Italian composer of surprising quality. Berin quartets that scored during the month were the Strubb, Fehse, Zernick and Brunier.

Some trios also were heard. The Pasquier, with compositions by Fauré, Françaix, Saint-Saëns and Chabrier, won signal success for its perfect ensemble and refined art. The Pasquiers also did some broadcasting. The Dahlke Trio (piano, clarinet, cello) brought first performances of Eberhard Wenzel and Edmund Schroeder works.

Finally, the Kammermusikvereinigung (Staatsoper Chamber Music Union) attended to chamber music from the quintet to octet, performing such seldom heard opuses as quintet in G minor (Spohr) and F major octet (Schubert). The same concert also brought the premiere of a quartet in B, by von Reznicek. The work is in four parts, of which the first is on the theme ABEGG and is a bit Tristanish in atmosphere, and the finale (*andante con variationi*) has many folk-song suggestions. The audience was delighted with the composition.

MANY FIDDLERS

Among the violinists, two brilliant ones delighted specialist audiences: Ginette Neveu and Vasa Prihoda. Neveu, with Gustav Beck at the piano, confirmed the high reputation she won last season, while Prihoda showed that he is a wonderful Bach player

(*Continued on page 20*)

World Premiere in Prague Of New Opera by Finke

Erudite Score and Legendary Story—New Instrument in Orchestra—Georg Szell Presides Over Remarkable Performance—American Soprano in Nicolai Work

By GERTH-WOLFGANG BARUCH

PRAGUE.—Among all Czech modernists of German origin, the most prominent personality is undoubtedly Fidelio Friedrich Finke, headmaster of the Musical Academy in Prague. Works performed at international festivals having popularized his name abroad, it was no wonder that the world premiere of his first opera, Die Jakobsfahrt, also attracted the interest of foreign music circles, present at the German Theatre on this occasion.

The words of the opera are based on Die Sankt-Jakobsfahrt, legendary play by Dietzenschmidt, who belongs to the German poets of the Sudetic Mountains. The outline of the plot follows the Middle High German epopee, Die Jakobsbrüder, written in the fourteenth century by Kunz Kistener, in Strasbourg. The subject, which treats the problems of sensual guilt and redemption, Finke arranged in three acts.

A MEDIAEVAL SETTING

In order to keep a vow of his parents, a boy of noble birth enters on a pilgrimage to the cathedral of St. Jacob in the Spanish town of Santiago de Compostella. He joins a band of devotees, meets a friend, Schwab von Heigerslech, and swears the oath of the Jakobsbrüder, who punish by death every offense committed during the pilgrimage.

At a roadside inn, on Good Friday night, the landlord's daughter falls in love with the young count, who repels the girl. Revengefully she conceals the golden goblet, from which Maria drank at the bridal feast of Canaan, in the lad's luggage. When the girl accuses him of stealing, he is stoned to death. Schwab knows of the girl's guilt, but rewarded with her favor, he maintains silence.

However, tortured in conscience, Schwab carries the dead body of the count to the holy place, and in front of the cathedral entreats St. Jacob to resuscitate the victim. The plea is answered. The people are astonished at the miracle and adore Schwab as a holy man. He has not the courage to confess his guilt to the count, who sets out for home with Schwab. The latter is stricken with leprosy and banished to a colony of sufferers from the disease.

Some years later Schwab comes to the castle of the count, who is just celebrating the christening of his first-born. He is ready to do anything to restore his rescurer's health. Schwab claims the blood of the child, the count deciding to offer the sacrifice. Overwhelmed by such tremendous goodness, Schwab at last reveals his sin and dies pure in heart and body, redeemed by the confession.

MUSIC NOT HELPFUL

Departing from the original drama, Finke changes the mass for the dead (instead of being celebrated with pomp in church) into an open-air scene. The procession of the legendary piece is here replaced by a chorus singing about the miracle of the cure. The love-night, the resurrection in the cathedral scene, the gaiety of the christening-guests, and many other situations were not intensified by the music.

(*Continued on page 21*)

Tokyo Favors Own Artists Over Foreign Performers

Western Compositions in Wide Demand—Standard Concertos, Choral and Symphonic Works Heard—Josef Rosenstock Is Popular Local Conductor

By I. J. FISHER

TOKYO.—Since my last Tokyo letter, there has been a rush of concerts, good, bad and indifferent. Large and usually overflowing audiences patronize appearances by native artists. But this in itself is not sufficient to improve the standard of performances. The best foreign artists win small attendance, and to hear such artists is the only criterion by which Japanese can form a just estimate of their own abilities.

The New Symphony Orchestra, with Josef Rosenstock as conductor and pianist, Aiji Hibino, solo violinist, and Seizo Miyata, flutist, gave an excellent concert. Bach's Brandenburg Concerto (No. 5), Debussy's Nocturnes, Nuages, Fêtes and Sirènes, and the Liszt Faust Symphony made up the program. Rosenstock proved himself to be a fine pianist. The female chorus of twenty voices added polish and charm to the Debussy number. In the Mephistopheles movement of the Liszt work, a male chorus of sixty sang their short part extremely well.

A group of seven foreigners (Europeans and Americans) with Keiichi Kurosawa as leader, offered a program of madrigals and Old English songs. Their style of presentation is in imitation of the English Singers in that they are seated around a table lighted by candles. There was an appreciative audience, but the singing was not of high quality.

Just before departing for America, Gregor Piatigorsky (with Valentin Pavlovsky at the piano) gave his farewell cello recital. He has been much heard in America, so comment is not necessary, except to express thanks for such elevated art.

Montonari Iguchi, a young pianist of much ability, was soloist with the New Symphony Orchestra, and played Brahms' piano concerto in B flat. He exhibited exaggerated mannerisms, both in this work and in his playing of the concerto in F sharp minor, by Scriabin. The orchestra played moderately well the overture to Borodin's Prince Igor, but was not altogether competent otherwise.

BRAHMS' REQUIEM SUNG

The Musashino Music School (Dr. August Junker, director) had a record crowd in Tokyo's largest auditorium for their first concert this season. Max Janowski, a young pianist of merit, and Alexander Seiffert,

(*Continued on page 15*)

Pons Delights in New Film

That Girl from Paris Proves Delightful Cinema Offering, with French Coloratura Soprano Winning Strong Laurels

By HORACE JOHNSON

Lily Pons, the diminutive opera, radio, concert and screen artist, has made another attractive film with That Girl from Paris which had its New York premiere last week at Radio City Music Hall. Produced by RKO-Radio, Miss Pons is assisted by a group of comedians, Jack Oakie, Herman Bing and Mischa Auer and Gene Raymond, the blonde leading man in interpreting a story that has music of the lighter kind and one operatic aria from the Barber of Seville as secondary interest.

The picture relates the tale of a young French opera singer about to be married to a man she does not love but who offers her a career at the Metropolitan and millions of dollars. Nikki Monet (Lily Pons) runs away from the bridegroom, leaving him standing at the altar. She meets Windy MacLean (Gene Raymond), a jazz band leader, decides to go with him to America, smuggles her way into the cabin of the jazz band boys on a transatlantic liner, is discovered by the captain of the ship, locked in a cabin to be returned to Paris, escapes again.

In New York she finds the apartment of the four jazz musicians; is traced by immigration officers but hidden successfully by the boys. The four are offered a cabaret engagement; Nikki goes along, much to the discomfiture of Windy's fiancee, Claire. She saves the band from being fired because they play so badly, by singing the Blue Danube in swing fashion. The road house becomes fashionable but tipped off by the jealous Claire, the immigration authorities descend again upon Nikki.

Of course everything ends all right. Nikki "makes" the Metropolitan, sings Una voce poco fa, gets her man, Windy, and presumably lives happily ever after.

Miss Pons has developed her comedienne abilities amazingly and as a result she is an utterly captivating creature. Sung with rare musicianship, even her two popular numbers register with exquisite finesse. She

(*Continued on page 6*)

Symphony by Barber in Rome Premiere

Modern Score of Diversified Styles Pleases

By STELLA SAXTON

ROME.—From an American point of view, the outstanding event in the musical life of Rome was the world premiere at the latest Adriano concert of the Symphony in One Movement by Samuel Barber, Philadelphia Fellow of Music at the American Academy in Rome, and twice winner of the Pulitzer Prize. The composer received three individual calls to the stage, and one with Conductor Molinari. Such faults as can be noted in his composition may be attributed to his youth and inexperience, a determination "to be modern at all costs," and to the diversity of places where he had studied, "resulting at times" as one critic said, "in a certain lack of individual expression and confusion in his work." Praise is given for his understanding of the orchestra, the quality and development of his musical ideas, and his seriousness as a musician.

At this same concert, Walter Gieseking was soloist in a magnificent delivery of Beethoven's E flat piano concerto, and a work by the popular Italian composer Pizzetti. The American Ambassador and Mrs. Phillips were present; also a large part of the American colony of Rome.

By the way, Barber's first string quartet was given its initial performance at Villa Aurelia of the American Academy, in a concert for members and their friends. The Brussels Pro Arte Quartet did the playing. Another composition by the young American was on the program here of the Curtis String Quartet, at an American Academy private concert earlier in the season.

Metropolitan Extends Boston Visit; Koussevitzky Leads Debussy Opus

Martyrdom of Saint Sebastian Performed by Soloists with Symphony Orchestra—Messiah Sung by Handel and Haydn Society

BOSTON.—The Metropolitan Opera Association will come to Boston for a ten-day visit in the spring, beginning April 1, according to an announcement recently made here by the Boston Opera Association. This group has in the past sponsored the visits of the Metropolitan during the past three seasons and of the Chicago Civic Opera Company for many years previously.

The three preceding annual visits of the Metropolitan were for a week each. But they have been so increasingly successful that there has been persistent demand for longer engagements. The Boston and New York associations have actually performed the almost miraculous in turning a profit from each Boston week, even though the "overhead" on a single week's stay on the road is relatively large. It had been authoritatively predicted that the visit would be for a longer period; some had even hoped here for a fortnight instead of the promised ten days.

There will be twelve performances, four of which will be devoted to the complete Ring of Wagner, which Boston has not heard for more than a dozen years, and which has been performed in entirety probably not more than two or three times in the history of the city. The balance of the repertoire has not yet been determined.

DEBUSSY'S SAINT SEBASTIAN DONE

The Boston Symphony Orchestra presented the rarely heard Martyrdom of Saint Sebastian by Debussy at its concerts of December 24 and 26. It was a beautiful presentation of the work by the various forces under the direction of Serge Koussevitzky—the orchestra, the Cecilia Society chorus, admirably trained by Arthur Fiedler, and Olga Averino, the Boston soprano, who sang the solo part with a fine feeling for the style of the music and with a splendid command of her vocal resources at their best. The only other number on the program was the Dvorak cello concerto, which had not been performed here in almost two decades, and the solo part of which was entrusted on this occasion to the thrice-admirable Gregor Piatigorsky, master virtuoso and musical poet.

On December 22 the orchestra and Dr. Koussevitzky presented a program consisting of Weber's overture to Oberon, Schumann's symphony in D minor, and Wagner's Siegfried Idyl, Forest Murmurs from Siegfried and overture to Tannhäuser.

HANDEL AND HAYDN SOCIETY

The 167th performance of Handel's Messiah in the 122nd season of the Handel and Haydn Society was given before an enthusiastic audience that filled Symphony Hall on December 20. The chorus acquitted itself ably under the direction of Thompson Stone, and the orchestral playing, too, was an improvement over recent seasons. The quartet of solo singers was headed by the distinguished Jeannette Vreeland, who, if she was in not quite her happiest voice, was still a pleasure to hear. The other soloists were Elsie Lovell Hankins, Franz Trefzger and Walter Kidder.

CONCERT AT MUSEUM

Jesus Maria Sanroma, pianist, Richard Burgin, violinist, and Jean Bedetti, cellist, a distinguished trio of "firsts" from the Boston Symphony Orchestra, played Arensky's trio in D minor and Beethoven's in B flat major at the Gardner Museum on December 20.

M. S.

Washington Welcomes Exceptional Events

Enid Szantho and John Charles Thomas in Mayflower Hotel Musicale—Gordon String Quartet and Frank Sheridan at Library of Congress

WASHINGTON, D. C.—Mrs. Lawrence Townsend opened her season of morning musicales at the Mayflower Hotel on December 28, with Enid Szantho, contralto, and John Charles Thomas, baritone. These concerts, attended by Washington's governmental heads, diplomatic circles and fashionable society, are colorful occasions and the first concert of the season was an auspicious one.

Mr. Thomas was in excellent voice. His controlled breathing, accurate pitch at all times, perfect enunciation, dramatic ability, and sense of dynamics, as revealed in the operatic arias as well as the charming Nicolette (Ravel), made his program delightful and satisfying from every standpoint.

Mme. Szantho, heard for the first time in Washington, seemed to be under a nervous strain, and it was only in occasional places that the contralto was relaxed enough to betray the lovely qualities in her voice. The accompanists—Paul Ulanowsky for Mme. Szantho and Carroll Hollister for Mr. Thomas—should be highly commended for their excellent work. Giving beautiful and sympathetic assistance, neither pianist used music during the entire performance.

GORDON STRING QUARTET AT LIBRARY OF CONGRESS

The second concert of the Gordon String Quartet (Jacques Gordon and David Sackson, violins; William Lancer, viola, and Naoum Benditzky, cello), assisted by Frank Sheridan, pianist, was held in the Chamber Music Auditorium of the Library of Congress on December 18 under the auspices of the Gertrude Clarke Whittall Foundation. The concert opened with the quartet in C (op. 59, No. 3) by Beethoven. The *andante* and *menuetto* flowed with nice swing and a free spirit; the *allegro molto* was vigorous and broad and throughout the entire quartet there was an abundance of vitality. Following came the sonata in F (op. 99) for cello and piano by Brahms, played by Mr. Benditzky and Mr. Sheridan. The artists' conception of this sonata was extremely sensisive and all the subtle feeling and hidden beauties were revealed under their deft fingers. The *adagio* was deeply emotional and the tone shadings of both instruments were liquid and mellow. Mr. Sheridan was particularly fine in the *bravura* passages.

Concluding the concert was heard the quintet in E flat (op. 44) by Schumann. The performance was impetuous and romantically free. The audience recalled the players many times.

G. E.

Dohnanyi Conducts In Budapest

Mahler's Lied von der Erde Well Received — Huberman Draws Throng—New Cantata by Bartok Makes Profound Impression

BUDAPEST.—The first evening of the Philharmonic Orchestra brought a highly refined performance of Mahler's Lied von der Erde. Dohnanyi conducted with his wonted skill. The excellent soloists were Maria Basilides and Andreas Rösler. It was gratifying to hear again this touching work, so full of beauty—one of the most sorrowful swan songs ever sobbed by a poet of tone.

Huberman filled the crowded Municipal Theatre with rare quality of sound, playing Concertos of Bach, Beethoven, and Mendelssohn, accompanied by the Philharmonic Orchestra under Dr. Hermann Scherchen. The following day, Scherchen gave the first performance in Hungary of Bach's Musical Offering, which the immortal Cantor composed —and what a monumental work it is—upon a melody received from Frederic the Great. Scherchen conducted with profound understanding.

A BARTÓK CANTATA

Bartók's Cantata Profana, written for double chorus of four and four voices, tenor and baritone solo, and large orchestra, is in three parts, with introduction, epical tales, dramatic dialogues, interludes, and beautiful lyrical sections. It is a "cantata" but also "profana." Bartók found the story of the Nine Miraculous Harts in an old Roman folk ballad, which he translated himself in Hungarian style befitting his music.

"There was an old father" who had nine sons and educated them, not for civic professions, but for hunting. One day in the deep forest, they found the foot-tracks of a miraculous hart and hunted him until they themselves turned into harts. The father called them back, but they would follow him no more because "their antlers can not pass through the door, their bodies can not bear to be dressed in clothes, their mouths can no longer drink out of cups, but only out of fresh fountains...."

The miraculous hart is here the poetical symbol of liberty; however, Bartók widened the sense of the symbol to artistic liberty. All those who find this real artistic liberty can never return to a former state. It is the personal confession of the Hungarian master, an answer to all those who expect and demand of him something other than that which he has to give. His wonderful work is also important in that it is the first time Bartók became subjective and spoke *pro domo*.

Dohnanyi conducted this extremely difficult novelty—given before only once, in London—with circumspection. Andreas Rösler, always perfect tenor, Imre Palló, the Palestrina Chorus and the Philharmonic Orchestra gave their best.

TOSCANINI AND MENGELBERG

Toscanini gave us two evenings of musical joy when he conducted the Philharmonic Orchestra in programs of Brahms, Schubert and Shostakovitsch symphonies, and shorter pieces by Goldmark and Rossini. Needless but none the less pleasant to record, the Italian *maestro's* success was great.

Willem Mengelberg, conducting the Philharmonic Orchestra, also won approbation, as did Defauw, whose persuasive art was admired in a French-Belgian program.

Jean Tennyson, of the Chicago Opera, made her local debut in the role of Mimi, at the Municipal Theatre, Budapest's largest opera house. The lovely artist was instantly successful both in singing and acting. She was acclaimed as heartily as her popular Hungarian partner, Kálmán Pataky, who sang the role of Rodolfo.

Gina Cigna, Italian songstress, impressed with her deeply human impersonations of Amelia (Ballo di Maschera), Traviata, and Tosca.

Pablo Casals, cellist, Efrem Zimbalist, violinist, and Arthur Rubinstein, pianist, all scored successes in their recent recitals here.

ALEXANDER JEMNITZ.

Szigeti Outlines Programs for His New York Series

When Joseph Szigeti presents his Outline of Three Centuries of Violin Literature at Town Hall, on January 16, 23 and 30, assisted by Nikita de Magaloff at the piano, his "outline," he says, "will necessarily be incomplete. Obviously, three concerts could not cover an entire field of music so that, in planning my programs, I decided to omit various historically important works on one of two grounds: either because they were too often featured in the course of an average New York season (César Franck, Chausson, Mendelssohn, Wieniawski, Sarasate, Vieuxtemps, Saint-Saëns, etc.); or because they had been on my own New York programs too recently (such as the sonatas of Ernest Bloch and Eugene Ysaye, works of Tartini, Weber, Corelli, etc.)

"On the other hand, I have included the three short sonatas by Debussy, Ravel and Hindemith (1935) as outstanding examples of the modern type of sonata, the short E minor sonata of Mozart which Edward J. Dent in his book on Mozart's Operas calls a chamber music work which foreshadows the dramatic composer most completely, and such standard compositions as the Handel sonata in D major, the Bach Chaconne for violin alone and sonata in A minor for violin alone, the Beethoven Kreutzer sonata and the Brahms sonata in A major. I shall also do two Paganini caprices (Nos. 9 and 24), as they were originally written, without added piano accompaniments. Such transcriptions as are on the programs are mostly those which have been made with the consent of the composers."

Contest for Pulitzer and Bearns Prizes Announced

The annual scholarships and prizes in musical compositions are again announced by Columbia University. The Pulitzer Traveling Scholarship in Music carries an award of $1,500, to provide advanced study in Europe. Works offered for this must be in fairly extended form (chamber music or orchestra) and reveal a thorough mastery of technic of composition and some individuality of musical thought.

The Joseph H. Bearns Prizes for younger students are two; one of $1,200 for a work of fairly ambitious proportions, such as a violin sonata, a quartet, or an orchestral overture; and one of $900, for smaller compositions such as piano pieces and songs.

All manuscripts must be clearly marked with the name and address of the composer, labeled Pulitzer Scholarship or Bearns Prizes, or both, and addressed to the Secretary of Columbia University, New York City, so as to reach him not later than February 1.

BRUNA CASTAGNA
sang Amneris in the production of Aida on New Year's Eve at the Metropolitan Opera House. (Photo by De Bettis Studio.)

Heroes of Keyboard Stir New Orleans

Hofmann and Rachmaninoff in Vivid Recitals—Civic Orchestra Gives Third Pair of Concerts

NEW ORLEANS, LA.—Josef Hofmann and Sergei Rachmaninoff were guest artists of the Philharmonic Society, the latter appearing in an extra-series event for the benefit of the Society's Scholarship Fund. The several years' lapse since the last concert here of either of the pianist-composers served to heighten interest in their individual art and talents, and each was enthusiastically greeted by a large audience.

Hofmann appeared early in the month in a program composed of numbers well known in his repertoire, and which he generously augumented by encores. The major portion of the concert was devoted to Hofmann's interpretation of Chopin, illustrated by the twenty-four preludes of Opus 28, and to Beethoven's Sonata Appassionata. Most charming were Hofmann's own compositions, Penguin and Sanctuary, which featured the second half of his program.

The austere simplicity of Rachmaninoff followed in interesting contrast with the personality of Hofmann. Rachmaninoff's program demonstrated impeccable technical control over his interpretations, and included the Beethoven sonata (No. 3), a group of Chopin, and a miscellany in which the attractiveness of his own three etudes Tableaux (op. 33) drew zestful approbation.

Arthur Zack and the New Orleans Civic Symphony Orchestra offered the third concerts in their two series scheduled for the season. The Historical Concert was comprised of Schubert's symphony (No. 7), Liszt's symphonic tone poem Orpheus, and the Weber overture to Oberon, and introduced a local artist, Paul Freund, basso, as soloist in an aria from Mendelssohn's Elijah and two songs of Schumann. The Youth Series presented a Surprise Christmas Concert, which featured a delightful interpretation of the Toy Symphony.

O. M. L.

Pons in New Film

(*Continued from page* 5)

photographs charmingly, is always graceful and speaks with hardly any trace of French accent. The film is crowded with amusing incidents, the dialogue is very funny and the production of Pandro S. Berman is excellent. Nathaniel Shilkret is responsible for the musical background of the picture except for the operatic scene which Andre Kostelanetz produced. The music of the two songs Miss Pons sings was written by Arthur Schwartz to lyrics by Edward Heyman.

Miss Pons is now a full-fledged motion picture star in every sense of the word and is a decided asset to the world of the cinema.

Frankfort Holds Festival Of Catholic Church Music

Old and New Examples Programmed—Hungarian Chorus Wins Regard—Many Noted Soloists Appear

FRANKFORT (a. m.)—The International Society for the Renewal of Catholic Church Music was formed here some years ago for the purpose of giving an annual festival during which new sacred music should be produced. The fourth festival of this kind had just been held here. It was eminently successful. Some of the performances were not only interesting but edifying.

The festival opened with a number of short Masses and devotional works (Jos. Schneider, Regensburg; Strassenberger, Feldkirch; and others) and with motets, psalms, and hymns. On Sunday morning in the Cathedral where the German Emperors used to be crowned, a pontifical service was celebrated by the Archbishop of Limburg, the Cathedral chorus assisting.

On Wednesday began the grand international concerts before a large and elegant public come together from all corners of Germany and from any foreign lands. First we had a Symphonie Concertante for organ and orchestra, by the Belgian composer Josef Jongen, director of the Brussels Conservatoire. Despite the sixty-three years of the composer and the fact that he issues from the Franck school, the work has certain modern aspects, is colorful, and offers magnificent effects. A psalm, The Lord Is My Refuge, by the Austrian Josef Lechthaler, showed remarkable talent. A Cello Concerto by Jan Maklakiewicz, Polish composer, was excellently played by his compatriot Prof. Vilkomiski. The evening concluded with Bruckner's Te Deum. The conducting of Paul Belker, the united choruses of Frankfort, and such fine soloists as Ria Ginster, cooperated to produce a great success.

CHORAL AND ORGAN WORKS

The next day, after a Messe Solenelle in the Church of St. Anthony, an *a capella* mass for four voices, by Herman Schroeder, was performed—a work daring in its employment of musical means, and one which made a deep impression. Songs for five voices, by Hans Humpert, emulator of Hindemith, and those of Bernhard Hartmann, were perhaps the most interesting and ripest works of the *soirée*. They were sung by the Vienna Chamber Chorus, directed by Prof. Weissenbaeck.

In the concert hall great pleasure came from an organ recital by the Italian *maestro* Vignarelli—splendid playing in a program of old Italians. The afternoons of the festival week were given to study concerts in which works, or parts of works, not performed in the large concerts, were presented. Psalm XII, by Karl Koch (Innsbruck) was deeply moving. An evening concert of Italian music for orchestra and chorus, under Molinari, contained Miserere by Giovanni Platti (eighteenth century) and two modern works: Stabat Mater by Labroca, and a Passion by Malipiero, both of them intrepid, dramatic, and full of attractive moments, though perhaps not quite conceived in the spiritual sense.

Two German concerts comprised a cantata, Work of the Christian Day by Hugo Herrmann; Te Deum by Hans Humpert; Pensées Macabres by H. Gebhard; Easter Motet by Josef Eidens; Dominabitur, for four voices by Reinhold Schwartz; Hymn of Saint Cecilia by Franz Philipp; and Deutche Glorie by Josef Haas. Also to be mentioned are: parts of a Mass by Carmen MacKenna, an American living in Germany; Three Legends of Saint Mary by Armin Knab; and two pieces for organ, by Josef Ahrens. The performers were Prof. Berberich of Munich, conductor; Domchor of Munich; and organists Ahrens and Hellmuth.

DUTCH MUSIC

A concert of Dutch music brought works by Marius de Jong, Jaap Vranken, Willy Hendt, Robert Herberig and others. The Palestrina Chorus of The Hague, conducted by Josef Vranken, accomplished the enormous task of presenting difficult works with purity and ease. Between these concerts, the Polish Cardinal-Archbishop Hlond celebrated a pontifical service in the Cathedral with two Austrian compositions by Wöss and Tittel, and works by Hoeller, Iruarrizzaga (Barcelona), Clemens and Droste. The Bonn Madrigal Society (Ludwig Boecheler) presented, in another church, fifteenth and sixteenth century songs. Another concert gave the opportunity to hear some sacred music from Poland, ancient and modern. The Posen Cathedral Chorus under Dr. Gieburowski gave us an Ave Maria of great effect and variety, and an entire list by living Polish musicians, most of whom seem to conform to the style of the ancient masters. Stabat Mater by Iruarrizzaga, and Salve Regina by Helling (Germany) were more modern in style.

HUNGARIAN CONCERT

A concert of Hungarian music by the Saint Theresa Chorus (Budapest) won a striking success. Szakolczay played the organ, Frigyes Remenes conducted the chorus —twenty-four voices, absolutely perfect— and the program included Eight Beatitudes (Liszt), Missa Barbara (Halmos), pieces of astonishing mastery by Kodaly, and others by Harmat, Bardos, Kersesz. This concert was undoubtedly the culminating point of the week.

Devotional concerts in other churches brought works of Kaminski (one of Germany's most gifted composers) and others. A magnificent concert by St. Thomas Church Chorus of Leipsic under Straube attracted a large crowd.

RECITALS INCREASE

Concerts, which for a number of years had diminished in quantity due to economic reasons, are now on the up road. Leona Flood, young American violinist, gave pleasure with her musicianly and agreeable playing. Others appearing with success were Koczalski, Polish pianist; Van der Arend, baritone; Munich String Quartet; Eugenia Uminska, Polish violinist (together with Zygmund Dygas, pianist).

At the Museum Concerts we had organist Walcha, Dusolina Giannini, Mengelberg, Jochum, Ginette Neveu, Petri, Carl Elmendorf and Clemens Krauss.

HERMANN LISMANN.

French Artists Greeted In Hamburg

Casadesus and Cortot in Keyboard Music—Mengelberg Garners Cheers on Visit with Berlin Philharmonic Orchestra

HAMBURG.—Beginning with Robert Casadesus, we had a whole row of French guests to whom, during a fortnight, our best concert-goers gave support. With the Broadcasting Orchestra, Casadesus played Mozart and Liszt Concertos, and it was impossible to over-praise the enchantment of his aristocratic performances. The pleasure of listening to his Mozart (Thierfelder conducted) was augmented by singularly warm yet solid tone.

Cortot followed. He had one of his significant and most successful moments with Chopin. His Liszt and Schumann were also convincing.

Ginette Neveu, with the Hamburg State Opera Orchestra, conducted by Jochum, presented the Tschaikowsky Violin Concerto with vigor and strength. She is an extremely gifted young person, but we do not believe her a real violin wonder like Menuhin, or Vecsey in his young days.

PASQUIER TRIO ACCLAIMED

An agreeable acquaintance from Paris was the Pasquier Trio, an ensemble marvelous in tone and form, a veritable surprise for this city's lovers of chamber music. Every seat was taken. And it can only be said that the art of playing together cannot be carried to a higher point than that to which these three brothers have taken it. The program comprised Boccherini, Françaix, and Beethoven. The audience was won from the first note.

MENGELBERG'S TRIUMPH

Then came the chief of Dutch musical life: Mengelberg. It is difficult to tell of this brilliant evening, of the overwhelming impression the eminent conductor made leading the Berlin Philharmonic Orchestra. Many persons who never go out to hear a concert came to listen to Mengelberg, and the hall reminded one of the best days of Nikisch, Weingartner, Muck and Furtwängler. Mengelberg was enchanted with the reception and gave music so full of rare spirit and art that the evening can be called an event. It was gratifying to see the pleasure Mengelberg took in the orchestra, and before accepting applause himself, invariably turning first to applaud his players. Tschaikowsky's fifth symphony was outstanding on the program, and garnered ovations and cheers.

OPERATIC EVENTS

Since the opening this season, the State Opera has had many current guests, outstanding among them being Dusolina Giannini, in her principal roles.

A new fairy tale opera, long desired by Superintendent Strohm, for afternoon performances in the Christmas season for children, has at last been found. Norbert Schultze has filled the score of Schwarzer Peter with music full of life and spirit, yet simple and almost childlike in expression. The story, bristling with fun, is about two kings, their quarrels and reconciliations. It goes without saying that Strohm has spared no pains to make the show enjoyable. Scenery by Zindler, Richter, and Unruh, and dances by Helge Swedlund, and Josef Degler in the leading role, were acclaimed.

Dancing art was represented with unfamiliar scores by Gluck—Semiramis and Alessandro—written for the Vienna Opera. Helge Swedlund also resumed one of her own ballets, suitable for stage and lovely *mise-en-scène*. Swaine, returning from America and Sweden, came with a recital, a wonder of technical art. His companion, Alica Uhlen, was also admired. EDITH WEISS-MANN.

ROBERT CASADESUS,
French pianist, gives his only New York recital this season tomorrow (Sunday) afternoon at Town Hall, playing a program of music by Rameau, Beethoven, Schuman, Debussy, de Severac and Ravel.

Louis Bailly and Genia Robinor to Tour

Louis Bailly and Genia Robinor are beginning a concert tour which includes appearances in Europe and America. With two exceptions, all the concerts will be piano-viola sonata recitals. Their first appearances are to be in Italy, where they give two recitals for piano and viola the first week in February in Rome and Milan. From there they go to Vienna to present the same program on February 9; 13, Dr. Bailly broadcasts a solo program of viola music over the Vienna radio. Next, the two go to Tel-Aviv, Palestine, and afterward they are to play two sonata recitals in Moscow. Toward the end of February they are scheduled for Stockholm, repeating the sonata program, as well as in Amsterdam the early part of March. Their final stop abroad is London, where Miss Robinor is to present a piano recital in Aeolian Hall, the two will give their sonata program, and finally Dr. Bailly is to be heard in a concert of viola music. On March 23, they offer a piano-viola sonata recital in Town Hall, New York. Dr. Bailly is head of the chamber music department of Curtis Institute of Music, Philadelphia. Miss Robinor received her training at Curtis Institute.

Marie Armitage and Clarence Birchard Wed

Marie Theresa Armitage, New York music editor, and Clarence C. Birchard, music publisher of Boston, were married in New York on December 23. After a wedding journey Mr. and Mrs. Birchard will maintain homes in New York and Boston.

Hofmann Scores With Cleveland Ensemble

Bloch Viola Suite Played with Symphonic Forces by Carlton Cooley—Messiah Performance Is Feature

CLEVELAND.—The customary and inevitable lull of the holiday season is making itself felt, so far as visiting artists are concerned. This has focussed the attention of music lovers upon local organizations offering much in the way of choral and chamber music of fine quality. Undoubtedly the most important enterprise is the annual presentation of Handel's Messiah under the direction of William Albert Hughes, who directed this work for the fifteenth time at Masonic Hall with his splendid chorus of 300 voices and four competent soloists. Hilda McMillan, soprano; Ann Aldrich Hickey, contralto; Edouard Grobé, tenor, and Arthur Kent, New York baritone, were impressive in their interpretation. A large and enthusiastic audience was edified by the splendid performance.

HOFMANN PLAYS WITH ORCHESTRA

The seventh pair of symphony concerts welcomed Josef Hofmann in his ninth appearance as soloist with the Cleveland Orchestra. He chose the Beethoven E flat concerto, and displayed all those outstanding virtues for which he has long been eminent. Complete technical mastery, purity of tone and an intellectuality of the highest order combined to win for him the success which has been the rule wherever he has made an appearance. Artur Rodzinski, in perfect accord with the artist, offered expert support with subtleties of nuance in the slow movement. The Harty arrangement of Handel's Water Music was a delightful curtain raiser, while the Sibelius second symphony received an inspiring interpretation in its epic grandeur. Its somewhat fragmentary first movement was nevertheless welded together by the unfailing musical grasp of Dr. Rodzinski under whose authoritative baton the ultimate structure of the symphony stood forth in imposing design. The ovation accorded the conductor was repeatedly shared with the orchestra whose superb playing was of a high order.

BLOCH VIOLA SUITE HEARD

The holiday pair of concerts found throngs of young people, at home, school and college in the audience and Dr. Rodzinski changed the originally scheduled program, which contained Aaron Copland's Dance Symphony, to the Lohengrin prelude, three excerpts from Berlioz' The Damnation of Faust and the Tschaikowsky Pathetique.

Modern music on this program was represented by the suite for viola and orchestra of Ernest Bloch, capably and intelligently interpreted by Carlton Cooley, first violist of the orchestra. Original in concept, dark-hued in color, heavy in motion and brooding in atmosphere, this composition is not a grateful one for solo display. Moreover, it requires a certain virility and luscious tone quality not inherent in the discreet viola. Mr. Cooley had previously performed the suite with this orchestra in 1930. The Tschaikowsky Pathetique Symphony found Dr. Rodzinski attuned to its various moods, its tragedy, its exuberance, its playful charm of the second movement and its dramatic utterance of the fourth. It was a gorgeous performance.

For the first time Cleveland is to hear the Manzoni Requiem by Verdi on January 1 and 2 with the Philharmonic Chorus, Boris Goldovsky, coach, and the four Metropolitan opera artists: Rosa Tentoni, Rose Bampton, Mario Chamlee and Chase Baromeo, under Rodzinski's baton.

Reports have come to this desk that the Metropolitan Opera Association contemplates including Cleveland in its spring tour for an entire week.

RECITALS

Provoslav Krch, talented young violinist and pupil of Charles V. Rychlik, gave a recital in the ballroom of Public Hall, offering the Wieniawski concerto in D minor, Bach and Handel sonatas, and compositions by Rychlik, Saint-Saëns and Clarence Metcalf.

A modern dance recital was given by Eleanor Frampton at the Little Theater of Public Hall, introducing five newcomers to her group, who gave an interesting program expounding modern expressionism in movement and form. The audience seemed interested, delighted, and not sparing with hearty applause. R. H. W.

Reiner Reaps Tribute in Final Concert With Detroit Orchestra

Josef Hofmann Has Rousing Reception in Recital—Budapest Quartet in Pro Musica Program—Rose Bampton with General Motors Orchestra

DETROIT, MICH.—Fritz Reiner's final Detroit concert as guest conductor of the Detroit Symphony Orchestra, on December 17, was a triumphant success. His program, a varied one to suit every conceivable taste, was led without score the entire evening. His leadership is clean and masterly and he makes a fine figure on the podium. The program opened with an eloquent reading of a Brahms symphony, in which each detail was made to count to the utmost. It was easily the best performance on the list and was received with warm applause. There was a repeat number from the Pop concert, the Kodaly suite, full of high comedy and forceful content, followed by Walton's Façade, frivolous in its Swiss Yodel movement, Tango and Tarantelle. The final number, Ravel's suite from Daphnis and Chloe, was played effectively. The house was filled to capacity and the orchestra was in good form. Reiner received an ovation, as he has gained much in popularity here.

HOFMANN HAILED IN RECITAL

Josef Hofmann drew a large audience to Orchestra Hall on December 15 in a classical recital which gained fresh laurels for him. There was no modern music on the program and there was majesty in everything he played, including a Godowsky arrangement of an Albeniz tango, works of his own and Rachmaninoff. A Haydn theme and variations began the concert, followed by Beethoven's Fury Over the Lost Pensy and succeeded by the charming Faschingsschwank of Schumann. Then there was a Chopin group played with the Spirit of a fellow Pole and the program ended with the familiar Liszt Campanella. Encores included Chopin's A flat waltz, Schumann's Spinning Song and an arrangement of a Tschaikowsky song.

BUDAPEST QUARTET

The first concert of the season by Pro Musica was given in the Women's City Club on December 14 by the Budapest String Quartet. They gave an individual performance of a difficult program and were heard in modern compositions among which was a Hindemith quartet. There was a good audience.

The graduation class of the Central High School presented Gilbert and Sullivan's Iolanthe on December 18 and 19 in the auditorium. Under the direction of Harry W. Seitz, the principals showed promise and the performances on those nights were of high order.

Margaret Barthel, a thirteen-year-old child pianist, exhibited unusual ability in a piano recital at the Cass Theatre on December 13 and played a lengthy, exacting program with fine technic. The qualities found lacking will easily be gained with maturity.

MUSIC GUILD PROGRAM

The Detroit Music Guild commanded a large audience in the third of their Chamber Music series concerts held December 18 at the Art Institute. The audiences are large and enthusiastic. The participating artists were Bernhard Heiden; harpischord; Jascha Schwartzmann, cello; Valbert Coffey, viola; Joachim Chassman and James Barrett, violins; and John Wummer, flute. They played sonatas by Bach and Boccherini and quartets by Mozart and Miaskowsky. The former was played in excellent style.

BAMPTON IN GENERAL MOTORS CONCERT

A capacity audience of 6,000 composed the visible audience which heard the General Motors' Christmas concert in the Industrial Mutual Association Auditorium in Flint, Mich., with Rose Bampton as guest soloist and 1,000 voices comprising the General Motors' Choral under the direction of Eduard Osseko.

R. C. B..

Concertgebouw Players In Brussels

Liszt's Les Préludes in New Aspect—Beethoven's Mass Led by Defauw—Schubert's Die Schöne Müllerin Dramatized—Old Works at Opera

BRUSSELS.—The second Philharmonic subscription concert afforded us again the opportunity of admiring the Concertgebouw Orchestra with its celebrated conductor, Mengelberg. The program included Midsummer Night's Dream (Mendelssohn), Hiller Variations (Reger), double concerto in D minor (Bach), and Les Préludes (Liszt). Zimmermann and Hellmann shone in the Bach. For my own part Les Préludes was the chief event of the concert. I have heard the work performed countless times by various orchestras and conductors. Mengelberg gave us an entirely new interpretation, bringing forth all the gorgeous color and poetry to such a degree that the composition seemed to be a new discovery.

BEETHOVEN IN GLORY

The first Concert du Conservatoire brought a fine presentation of Beethoven's Missa Solemnis under the direction of Defauw, who as usual was in splendid form. The excellent soloists were Marguerite Thys, Mme. Pauwels, Messrs. Goes and De Groote. The choir showed admirable training. Raskin's performance of the violin solo was in every way splendid.

VIENNA CHORISTERS

The Wiener Sängerknaben gave a concert at the Beaux-Arts under the auspices of the Philharmonic Society. There was a full house to applaud this enchanting choir of children. The program of Aichinger, Gallus, Vittoria, Burkhart, a one-act Schubert opera, and folk-songs, was performed with the charm and finish with which an entire world already is well acquainted.

LIEDER STAGED

It was a happy thought on the part of the director of the Theatre Albert to stage Schubert's song cycle Die Schöne Müllerin, and to have Isa Carli, of the Opéra-Comique, and René Talba represent the chief personages. Dialogue by Jean Variot was appropriate, and Henri Tomasi had effectively arranged the original piano accompaniment for small orchestra.

MOZART FESTIVAL

The Paris Society of Mozartian Studies organized a Mozart Festival at the Beaux-Arts, assisted by the Society's choir, the Belgian National Orchestra and soloists Ria Ginster, Malnory-Marseillac, Ringuier, Cathelat, and Hazart. Strongly impressive was the delivery of the works by Felix Raugel and his assistants. The evening brought Misericordias Domine for chorus and orchestra; Miserere for chorus; Church Sonata for orchestra; Regina Coeli Laetare, for soli, chorus and orchestra; and the Grand Mass in C minor for the same.

MONNAIE ACTIVE

The Theatre Royal de la Monnaie has restored La Vestale by Spontini, with Mme. Boons (Julia), Mme. Pauwels (Grande Vestale), Lens (Lucinius), Mancel (Cinna) and others. Leon Molle conducted. The performance gained approbation from a large audience.

The restoration at La Monnaie of Otello by Verdi gave occasion for admiring Forti in the title role. He was ably seconded by Hilda Nysa (Desdemona) and M. Richard (Iago).

MORE RECITALS

Ida Hendel, youthful violinist, gave a recital at the Conservatoire, under Maison d'Art auspices. The program included A major concerto (Mozart), Chaconne (Bach) and pieces by Chausson, Dvorak, Debussy and Sarasate. One gained the impression that the recitalist stands far above the merely good violinists; this in spite of a certain lack of warmth. The Chaconne made one forget that one was listening to a girl in her teens, the reading being in every way worthy of a mature artist.

It is not often one hears as fine an interpretation of Schumann's Dichterliebe as that which a full house enjoyed at the Conservatoire when Charles Panzera (with his wife, Mme. Panzera-Baillot, at the piano) appeared in vocal recital. La bonne Chanson, to Verlaine poems, music by Fauré, did not win my enthusiasm, as had the Schumann. It would be unjust to pass in silence two solo contributions by Mme. Panzera: Schumann's Scenes from Childhood and Fauré's Dolly, in which the player gave a fine account of her artistry.

The pleasant duty of admiring Desiré Defauw in these columns can be continued by saying that his second subscription concert, at which he conducted Strauss and Wagner, disclosed again his rare orchestral technic and his interpretative powers. Oda Slobodskaya, accomplished Wagnerian singer, won plaudits for her powerful and beautiful voice and poignant delivery.

ST. THOMAS' CHOIR

Recently, the Thomanerchor of Leipsic, celebrated choir of the Saint Thomas Church, of which Bach was cantor, gave a concert under the auspices of the Maison d'Art, Prof. Straube conducting. The program included Bach's motet for double choir, Singet dem Herrn ein neues Lied; Philippus Dulichius' Gloria Patria; Schein's O Domine; a fourteenth century Christmas carol; and Gallus' Pater Noster á capella; as well as three songs for the church for choir with organ and string accompaniment by Mozart.

Naturally, the halo surrounding the great master is accountable for much of the glory attaching to all that concerns Bach. This is true as regards the choir of the Thomaskirche. I do not wish to infer that the choir is other than extremely good, but it has certain weak points that might well be remedied. This is especially the case with the bass. There is no dearth of bass voices in Leipsic; one or two, at least, should men of maturer years had to be employed. The soprano solo, a boy with a beautiful crystalline voice, scored the success of the evening. The purity of tone and the choir's discipline were greatly admired. Jacques Faurès, organist, contributed some interesting solos.

VIENNA PHILHARMONIC

The Brussels Philharmonic Society organized a supplementary concert with the Vienna Philharmonic Orchestra, conducted by Oswald Kabasta, as guest. The well chosen program included Leonora Overture (No. 2) (Beethoven), fourth symphony (Brahms), Till Eulenspiegel (Strauss) and Kaiserwalzer (Johann Strauss). The interpretation of these compositions, so diverse in style, was all that the most exacting could wish for. Each and every detail was in place; yet the works lost nothing of their poetry through these minute attentions. Truly a remarkably fine orchestra with a corresponding conductor.

SUBSCRIPTION CONCERTS OPEN

The first Philharmonic Orchestra subscription concert took place at the Beaux-Arts, with the Concertgebouw of Amsterdam, under Bruno Walter. The program of Corsair Overture (Berlioz), symphony in G minor (Mozart) and symphony in D (Brahms) was thoroughly enjoyed by a full house, and justly so, for it was certainly an important event. Walter's readings of the works were instinct with authority.

MARIAN ANDERSON WINS

Thanks to the enterprise of the Maison d'Art, we again had the good fortune to admire Marian Anderson in song recital at the Beaux-Arts. Her program was as usual eclectic, ranging from Monteverdi to songs by Respighi, Cimara, and Jacques Beers (Three African Rhythms). Likewise, as usual, she was in excellent voice and gained impressive success.

SIDNEY VANTYN.

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METROPOLITAN OPERA

RIGOLETTO, DECEMBER 28

Vina Bovy, who made her debut in La Traviata, sang the role of Gilda at this performance in place of Stella Andreva, who was indisposed. It was Mme. Bovy's first presentation of the girlish heroine at the Metropolitan, and she acquitted herself with distinction. Although her voice is more lyric than coloratura in texture, she sang the florid aria Caro Nome effortlessly and with high tones of ringing clarity. The large audience was so enthusiastic that it broke into her song with tumultuous applause just before her exit, forcing the graceful artist to acknowledge her ovation.

In the duet with Frederick Jagel, the Duke, Mme. Bovy also sang charmingly. This young Belgian is a routined artist, attractive in stage presence and evidently a singer who can be depended upon to give pleasure to her hearers.

Frederick Jagel offered an interpretation of the Duke that was forceful and dynamic. Vocally he was in excellent condition, and particularly in the third act scene sang with gusto and authority.

Lawrence Tibbett's impersonation of Rigoletto has grown artistically in every way since his appearances last season in the role. There is much more pathos in his vocal presentation and his pliant voice encompassed the tonal shadings of the part with exquisite finesse. Histrionically, Mr. Tibbett performed skillfully.

The Maddalena was eloquently sung by Bruna Castagna, and plaudits were awarded to Norman Cordon for his Monterone; Chase Baromeo for his Sparafucile; and Charlotte Symons for her Countess. Other roles were creditably filled by Thelma Votipka, George Cehanovsky, Angelo Bada, Wilfred Engelman and Lucielle Browning. The able conductor was Ettore Panizza. The packed audience was spontaneously appreciative all evening and recalled Mmes. Bovy and Castagna and Messrs Jagel and Tibbett for numerous bows. At the end of Act III Mr. Tibbett was cheered.

LAKME, DECEMBER 30

Delibes' Lakme was offered to the Wednesday evening Metropolitan subscribers for the first time this season with a cast that enlisted Vina Bovy in the title role; Irra Petina as an attractive and fine voiced Mallika; Natalie Bodanya and Lucielle Browning, charming in manner and song as Ellen and Rose; Ina Bourskaya, amusing in the comedy role of Mistress Bentson; George Cehanovsky, adequate in the part of Frederic; Joseph Bentonelli, singing well and acting with aplomb as Gerald; Leon Rothier, offering an occasional uncertain performance of Nilakantha; and Giordano Paltrinieri, Max Altglass, Angelo Bada and Norman Cordon, interpreting their minor roles skillfully.

Mme. Bovy, previously heard as Violetta and Gilda, characterized Lakme with the authority and tradition due the role. Her florid arias were sung accurately and the Bell Song aroused warm applause from the audience. One of the most attractive scenes of the opera was the artistically interpreted duet of the first act in which Mme. Bovy's soprano tones blended well with the dark-hued voice of Irra Petina. There was a precision in these vocal passages that was highly meritorious.

The ballet dances of the second act were outstandingly successful and were greatly appreciated. In an otherwise dull performance of Lakme these interludes and the singing of the chorus were pleasurable moments. Maurice de Abravanel was the heavy-handed conductor of the evening. Though he may have had his troubles in accompanying several of the artists, nevertheless his interpretation of the scintillant score was pedestrian in the extreme.

AIDA, DECEMBER 31

The brilliant New Year's Eve audience was regaled with a performance of Verdi's Aida. Elisabeth Rethberg, singing clearly and feelingly, was the unfortunate blackamoor of the title role, the other two in the tonal triangle of the piece being Frederick Jagel, Radames, and Bruna Castagna, Amneris. Mr. Jagel's voice was in fine fettle, and Mme. Castagna's glowing tones were consistently of lyric beauty. Tribute must also go to Norman Cordon as The King and Thelma Votipka, the Priestess. The other parts fell to Carlo Morelli (Amonasro), Virgilio Lazzari (Ramfis) and Giordano Paltrinieri (Priestess). Gennaro Papi conducted. The production of Verdi's routined old operatic war-horse was well up to Metropolitan standards. The appropriate gorgeousness of costume and lavish pageantry, especially in the Triumphal Scene, dazzled the eye in approved fashion. There was much applause.

FAUST, JANUARY 1

The New Year's Night audience heard the first Faust of the new season with a cast including two American leads, Helen Jepson as Marguerite and Richard Crooks in the title role. Ezio Pinza was again a superbly dynamic Mephistopheles, blending elements of sardonic humor with his suavely sung impersonation. Miss Jepson, substituting for Susanne Fisher, offered a blonde, poised and highly attractive heroine, and sang with beguiling use of a voice that is unfailingly clear if not of the largest dimensions. She was much applauded by an audience which also found superlative worth in the lyric tenor song of Mr. Crooks, used with superb management of *mezza-voce*. He is one of the strongest native artists to assume this role in recent memory at the Metropolitan. Carlo Morelli, substituting for Richard Bonelli, gave expressive tone to his important aria and was dramatically effective in his death scene. Others heard were Helen Olheim as a prepossessing and warm-voiced Siebel; Ina Bourskaya, a dignified and dramatic Marthe, and Wilfred Engelman, a new American recruit to the company, as Wagner. The ballet fulfilled its kirmesse assignment gracefully, and the chorus sang throughout with familiarity and poise. The orchestra was conducted with routined skilled by Wilfred Pelletier.

TRISTAN UND ISOLDE, JANUARY 2 (MATINEE)

The matinee Metropolitan Opera performance of Tristan und Isolde drew a capacity house with every inch of available standing space also occupied. Lauritz Melchior was the Tristan; Kirsten Flagstad sang Isolde; Kerstin Thorborg appeared for the second time as Brangäne; Ludwig Hofmann impersonated King Marke; Julius Huehn was heard as Kurvenal; and minor roles were creditably interpreted by Arnold Gabor, Hans Clemens, James Wolfe and Karl Laufkoetter.

The performance was one of enthralling magnificence. Mme. Flagstad was in supreme command of her spectacularly beautiful voice, and she was seconded by the masterly reading of Tristan by Mr. Melchior. Mme. Thorborg was a genuinely convincing Brangäne, acting with complete sincerity and usually singing very well indeed. Mr. Huehn's Kurvenal was a forthright and well rounded characterization and his singing of the music had assurance, accuracy and artistic finesse. The magnificent score was presented illustriously by the orchestra under Artur Bodanzky's direction.

The audience was deeply moved by the performance and cheered the principals when they were forced to take many curtain calls at the end of each act.

CAVALLERIA RUSTICANA AND PAGLIACCI, JANUARY 2

More than the usual novelty inhered in the familiar double bill, presented to a large Saturday night house. There were several debuts and appearances in new roles. Elisabeth Rethberg, substituting for Bruna Castagna, indisposed, sang Santuzza, one of the few times she has been heard in this role in this country. Her performance was marked by a high degree of emotional power and temperamental warmth, which came with something of a surprise to those who have long cherished her work as a lyric-dramatic soprano of beautiful tonal production. Sydney Rayner made his debut in the regular winter season after winning successes in the spring series. His fresh and vibrant tenor was employed with beautiful and powerful effect in the role of Turiddu, to which he also brought ardent acting and temperament. A voice of such size and charm is an acquisition for the company. Irra Petina was a betwitching Lola and sang with luring beauty of lyric voice. The much-employed Carlo Morelli was heard again in the part of Alfio, to which he gave dramatic impetus and solid tonal qualities. Anna Kaskas, another newcomer among the Americans, was good in her brief assignment of Mama Lucia.

In Pagliacci, Arthur Carron, the young English tenor who made a strong impression in the role of Canio during the spring season, effected his debut with the regular company. His singing and acting were both extremely powerful and, if he tones down somewhat the tendency to the obvious in his work, he will probably have a wide usefulness in the company. Lawrence Tibbett's masterful portrait of Tonio, which is vocally a subtle and highly dramatic composition and is acted and made up to perfection, was the dominating performance of the evening and he won many recalls. Hilda Burke's Nedda, sung with much appeal and art in silvery tonal accents, also won much applause. Others heard were George Cehanovsky as Silvio and Giordano Paltrinieri as Beppe. The chorus sang well. Mr. Papi conducted both operas with zeal.

LENNART VON
ZWEYGBERG
Finnish Cellist
NEXT RECITAL
TOWN HALL
TUESDAY AFTERNOON,
JAN. 12 AT 3 P. M.
Assisted at the piano by
WOLFGANG REBNER
MANAGEMENT GEORGE LEYDEN COLLEDGE

Lennart von Zweygberg to Give New York Recital

Lennart von Zweygberg, Finnish cellist, will appear in concert at Town Hall, New York, January 12, assisted by Wolfgang Rebner at the piano. The program includes Max Reger's sonata in G minor, Bach's sonata in D, Locatelli's sonata in D, and shorter compositions, among them Sibelius' Maliconia. Another of this group is Melodie by Aaree Merikanto, one of a suite written for Mr. von Zweygberg, who introduced this composer's Concertstück in Zurich with a chamber orchestra.

NBC Music Guild Announces Awards to Three Composers

Awards of prizes to three American composers for chamber music works were announced on New Year's Day by the NBC Music Guild. The announcement was made in a broadcast program over the NBC Red Network, which also included performances of the winning scores. All three composers had contributed string quartets.

First prize went to the late Mitya Stillman, whose death occurred after submitting his score. The prize of $1,000 was accepted by his son, Mischa. Second prize of $500 went to Dr. Alois Reiser, whose acceptance was made by means of radio from the Pacific Coast. Third prize of $250 was given to Rudolph Forst, violinist and composer, who made his response from the studio.

The performances revealed, in the case of the Stillman work, considerable eloquence and imagination, allied to a strong melodic sense and an ability to create episodes of emotional power. The Reiser quartet was distinguished by a complex and original polyphonic style, with many qualities of erudition and beauty inherent in its skilled workmanship. On the whole, its impact on the emotions of the listener seemed to be less forceful than in the case of the former work.

The third-prize-winning score was in some respects the most original of all, but this was more in its use of modern devices, such as percussive treatment of the instruments, dissonantal harmony, and free counterpoint. It impresses as being an experimental work, without being wholly successful in conveying its composer's purpose or in expressing any very deep feeling.

The introductions of the various compositions were made by Dr. Frank Black, general music director of the National Broadcasting Company. The scores were performed with much devotion by the Gordon, Musical Art and NBC String Quartets.

R. M. K.

Nadine Waters Heard

Nadine Waters, colored soprano, recently gave a recital before the Ossoli Club of Newburgh, N. Y. She sang French, German and Italian numbers, songs in English and Negro spirituals. Her accompanist was Mitchell Sadewitz, Negro concert pianist.

NORÉNA
TRIUMPHS AT COPENHAGEN ROYAL OPERA
IN RÔLES OF
VIOLETTA (La Traviata) and MIMI (La Boheme)

The Copenhagen press:

The house was sold out. Refined and charming singer, so sure in her art and distinguished in her simplicity. She sings musically, with genius and touching sweetness.
Politiken, Nov. 21, 1936

It was a taste of great opera that Noréna gave us. The instant she comes on the stage, she fills it with her personality and the indefinable something which makes the listener breathless. She was the ideal Mimi.
Nationaltidende, Nov. 21, 1936

The world-renowned singer Eidé Noréna, from Covent Garden, London, and La Scala, Milan, gave an unusually beautiful interpretation of Mimi. Her voice is lovely in quality. Her pianissimo is exquisite. Her Mimi was an utterly adorable personification—exactly as we like to imagine this little French midinette.
Borsen, Nov. 21, 1936

The Royal Opera was packed and every member of the audience followed Noréna's Mimi with keen interest and delight. Noréna is a perfect example to singers. Her lovely voice, great vocal virtuosity, and poignant acting, literally burn themselves into one's memory. Exquisite artist that she is, Noréna received an overwhelming ovation. *Socialdemokraten, Nov. 21, 1936*

Noréna was again a brilliant Violetta. Her great aria (first act) won tremendous applause. It was a triumph for her bel canto singing. Noréna is an artist to her finger tips. Her work has rare charm and finish. Her harmonious and refined artistry, both vocal and dramatic is a secret of her own and has such rare quality it has brought her international fame.
Politiken, Nov. 25, 1936

To be able to give life, blood, voice, and rhythm to two such different characters as Violetta and Mimi, so that the public actually feels their sorrows and joys, requires an artist like Noréna. She interpreted Violetta with supreme virtuosity. The performance made a profoundly deep impression and the Royal Theatre guest was feted with acclaim throughout the evening.
Nationaltidende, Nov. 25, 1936

Brilliant singer, great artist. It is a joy to hear her. *B.T., Nov. 25, 1936*

AS VIOLETTA

Her voice is so lovely, so sweetly and beautifully modulated, her coloratura is so clear and flexible, her Violetta is charming in the highest degree.
Borsen, Nov. 25, 1936

A real musical treat, artistically perfect, wonderfully human and touching. Noréna's Violetta was ravishing—beautiful in tone, expressive and warm, and with a perfection in phrasing which any artist might envy.
Nationaltidende, Nov. 25, 1936

In the difficult rôle of Violetta, her singing and acting were perfect. There was overwhelming enthusiasm and the singer was deluged in flowers.
Socialdemokraten, Nov. 25, 1936

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NEW YORK CONCERTS

DECEMBER 28

Marion Telva Marion Telva, American contralto, for several years an important member of the Metropolitan Opera, returned to the New York recital platform in Town Hall. With Edwin McArthur as a capable piano assistant, she sang a program of Lieder, airs from classic and modern operas, and an English group of songs, to the warm applause of a gathering which included other singers. Miss Telva's program billed her as a "mezzo-contralto," but her singing revealed some lightening, particularly of the quality of tone in her upper register, in contrast to the dark-hued voice remembered from her operatic roles. She was at her most compelling in such songs as Brahms' Immer leiser wird mein Schlummer, and Dein blaues Auge, especially in moments of restrained lyric utterance, when her interpretations were marked by fluent production, warmth of feeling and simple, moving eloquence. In the earlier airs by Handel and Gluck there was more constraint in the manner of delivery, while dramatic songs such as Der Atlas (Schubert) and Der Schmied (Brahms) suffered in instances from unsteadiness of tone. Amour, viens aider from Samson et Dalila was sung with intensely dramatic style. There were many recalls and a number of encores, with genuine enthusiasm from her large body of listeners. Mr. McArthur's accompaniments were finely discriminative.

DECEMBER 29

Moriz Rosenthal His second recital at Town Hall found Moriz Rosenthal greeted by an audience so large that extra seats had to be placed on the stage. Also, that pianistic hero enjoyed the unusual experience in two compositions, of drawing heated applause before he had concluded the finales.

The continued enthusiasm and numerous encores were fully justified, for Rosenthal's art and technical mastery bloomed in their finest estate, and the result was a marvelous exhibition of musical authority, noble interpretation, and a wealth of high revealments in beauty of touch and tone.

Two sonatas opened the program, Beethoven's opus 109 and Chopin's opus 58 (B minor). The differing style and atmosphere of the brace of masterpieces were set forth in Rosenthal's famed grand manner, analytical power blending with endless nuances of poesy and drama.

It were superfluous to describe again the feeling and finish with which the player invested his Chopin group, C sharp minor prelude (op. 45), etudes, a mazurka, waltz, and the rarely heard brilliant tarantella. Liszt was represented by his Valse Oubliee, done with nostalgic tenderness, and Feux Follets, a shower of glittering execution. Then came the gently intoned Berceuse by Henselt, and a welter of compelling virtuosity reflected in Rosenthal's own Papillons and his Humoresque on themes by Johann Strauss.

When this reporter left the recital, approbational cheers and encores were still in excited evidence.

Following the glamorous occasion, Rosenthal entrained for his Western tour, which will take him as far as the Pacific Coast.

DECEMBER 30

Paul Stassévitch Orchestral Concert The second of three orchestral concerts led by Paul Stassévitch offered a program of salient interest in Town Hall. An arrangement for string orchestra of Beethoven's Grosse Fugue (op. 133), originally for string quartet, provided a highly interesting opportunity to appreciate this problematic and path-breaking piece in which modern methods of voice leading were anticipated. The assignment of the several voices to a number of strings makes the structure much more readily apparent to the listener. A first hearing in this country of Casella's revision of Clementi's Sinfonia in C major, a work of simple, tuneful nature in classic form, also proffered a worth-while experience, though an effort to place the composer among the most inspired creators is dubious because of his somewhat academic muse. The delightful second half of the concert included Liadoff's The Enchanted Lake and Baba-Yaga, picturesque legendary tone-pictures; Roger-Ducasse's lovely and haunting Sarabande, in which a small chorus from the Schola Cantorum took part, and the effervescent overture to Weinberger's Schwanda. The orchestra which Mr. Stassévitch has assembled for these concerts again proved its attractive tonal qualities, flexibility and skill in following the rhythmically precise directions of the conductor. The program was a good proof of the leader's high musicianship, and the audience responded with becoming heartiness and accorded the director many recalls.

DECEMBER 31

Philharmonic Orchestra The midweek concerts of the Philharmonic Orchestra, under John Barbirolli, had considerable program novelty. The first performance anywhere of a symphony by Anis Fuleihan, a thirty-five-year-old native of Cyprus, who studied and lives in New York, was of particular interest. The four movements are labelled *moderato, cantabile, misurato* and *energico*. Although avowedly written without a program, there are suggestions of Eastern folk inspiration in some of its pages. This is particularly the case in the second movement, which has a lyrical glow and simple eloquence, and there is also powerful writing for the full orchestra in the final section which follows a characteristic fugal rapid movement. Undoubtedly the work shows a pronounced talent for orchestral expression, and original sense of form.

The concert began with Weber's seldom heard overture to his early, unfinished opera, Rübezahl, or The Ruler of the Spirits. This work foreshadows the later Romantic style of the composer somewhat fitfully, but provides one melodic strain of beautiful and contemplative quality, several times introduced in the midst of its stressful *tutti* passages.

The Sinfonia Concertante, somewhat dubiously assigned to Mozart, and providing solo opportunities for oboe, clarinet, horn and bassoon with orchestra, proved a delightful interlude and was played with much sprightly grace and charm by Mr. Barbirolli, assisted by Messrs. Labate, oboe; Bellison, clarinet; Kohon, bassoon, and Jaenicke, horn. All were called to bow repeatedly at the close.

The finale of the program was the lively and rhythmically infectious polka and fugue from Weinberger's Schwanda, which was given a rousing performance by the popular young conductor. The audience was a distinguished and appreciative one.

JANUARY 2

Kate and James Friskin A two-piano matinée by Kate Friskin and her brother James, given at Town Hall, afforded pleasure through an interesting program, and coupled keyboard art of musical purpose and excellent ensemble.

The players showed evidence of careful preparation, and of complete understanding as to gradations of touch, tone and dynamics.

First came the Mozart sonata in F, as arranged by Reinecke, and revised further by someone else not mentioned in the program. The performance was precise and stylistic.

An unfamiliar number was the Brahms Variations (op. 23) on a theme by Schumann. This was done with the two players at one keyboard. In spite of their devoted treatment, the compositon registered only a success of respect. It is not one of the outstanding works of the great Johannes.

Bax's Moy Mell had spirted hearing, and Ravel's La Valse showed the Friskins in tasteful colorings and technical brilliancy.

In conclusion, the pair furnished a scholarly and altogether artistic performance of Bach's concerto in C, accompanied by a string ensemble from the Juilliard School, ably led by Moritz von Bombard.

A deeply pleased audience gave warm approbation to the Friskins and their musical assistants.

Michael Rosenker Concert performances were rather few and far between over the holidays, but on Saturday night Michael Rosenker, violinist, braved competition with more frivolous revelry of the New Year's weekend and gave a program in Town Hall. He is an artist of muscial attainment, his fluent tone, technical skill and warmth of feeling well displayed in a list embracing the Schubert Rondeau Brilliant (op. 70, No. 1), the sonata in G minor for violin alone of Bach, Saint-Saëns' concerto in B minor (No. 3), Spanish dance (No. 7) of Sarasate, Tempo di Valse (Arensky-Heifetz) and the Fantasy on Russian Themes (Rimsky-Korsakoff-Kreisler). This was Mr. Rosenker's first New York appearance, although he has been living here since 1922. He was formerly head of the violin department of the Rotterdam Conservatory. He was accompanied at the piano in his introductory Town Hall appearance by Harry Kaufman, who furnished deft and sensitive keyboard support.

JANUARY 3

Philharmonic Orchestra Joseph Szigeti was the violin soloist of this Sunday afternoon Philharmonic concert playing the Beethoven concerto (op. 61) for a large and enthusiastic audience. His performance was virile and compelling, the *larghetto* especially displaying admirable taste, musicianship, tone and phrasing. John Barbirolli's orchestral accompaniment throughout was a model of exemplary skill offering the soloist a support that was particularly praiseworthy.

John Amans, the first flutist of the orchestra, also appeared as soloist playing Chaminade's concertino (op. 107). Technical and tonal finesse were exhibited by this musician and the florid but rather trite composition attained an added charm because of the superb performance given it.

The purely orchestral works of the interesting program offered by Mr. Barbirolli listed Wagner's prelude to Lohengrin, performed with masterly acumen; Liadoff's The Enchanted Lake (a mystic composition reminiscent of Wagner's forest scene in Siegfried and pages of Debussy's Pelléas et Mélisande), interpreted with sincerity and true appreciation for its subtle orchestral colorings; and a riotously gay and scintillant reading of Weinberger's polka and fugue from his opera, Schwanda.

This latter work, closing the concert, was delightedly received by the listeners of the afternoon.

Rosalyn Turek Her Sabbath afternoon piano recital at Town Hall found Rosalyn Turek doing reverence to the classical B's of music—Bach, Beethoven and Brahms. Of the first-named, Miss Turek played the Goldberg Variations; Beethoven was represented by his D minor sonata (op. 31, No. 2); Brahms' contributions were his Capriccio (op. 116, No. 1); Edward Ballade (op. 10, No. 1); Capriccio (op. 76, No. 2); Rhapsody (op. 119, No. 4).

Miss Turek, a winner of the Schubert Memorial, has emerged quickly from the student ranks, and already is building up a splendid reputation as one of the most promising of the younger concert pianists.

To select the kind of program offered at this concert, indicates serious bent, and to play it as Miss Turek did, proves possession of qualities out of the ordinary run. She has unquestioned musical instinct, a distinct flair for public performance, and tonal technical resources ample to meet all problems. A few times her tempi inclined to haste, with some resultant wrong notes, but Miss Turek more than atoned for those lapses by the soundness of her Bach interpretation, her unaffected sentiment in the Beethoven slow movement, and her dramatics and dash, relatively, in the Ballade and Rhapsody by Brahms.

Miss Turek received demonstrative applause and gave several justified encores.

Miriam Solovieff The New York debut recital of Miriam Solovieff, fifteen-year-old violinist from California, took place in Town Hall on Sunday evening. It was an auspicious occasion, with an audience evidently roused by advance reports of the young artist's abilities, on hand to proffer every possible encouragement and applause.

Miss Solovieff is a slim and poised figure on the platform and, gowned in white, made a distinctive impression by her spontaneous, yet restrained manner of performance. With Harry Kaufman as a finely matured and traditionally expert piano co-artist, she played first Brahms' sonata in A major (op. 100), rousing admiration for her free bowing skill, clean intonation and fluent tonal qualities. There were deeper intellectual and emotional depths to be sounded in this work, but on the whole Miss Solovieff deserved praise for her musicianly treatment of the technical problems in this important score. Mr. Kaufman shared in applause after the performance.

The Tschaikowsky concerto offered more grateful opportunities for melodic expansion and rhythmic verve, and the performance was one of glowing tonal quality and innate feeling for its melancholy Slavic coloring. The young performer seemed to find particular challenge in the final *allegro*, in which her sparkling manipulation of *staccati* and rapid passage work roused listeners to an ovation.

The program included also a warmly-felt performance of Chausson's Poème, Bloch's atmospheric Nigun, a Danse du diable vert by Cassado, and the Wieniawski Polonaise (op. 4). A number of encores were added, betokening a genuine success with the initial audience.

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CAROL
MOORLAND
PIANIST
in Helsingfors, Finland
Helsingfors Sanomat, September 24, 1936 . . . Her playing shows great lyrical quality and she possesses a fluent technique. Miss Moorland gave an unusual rendition of the Schumann's Kinderscenen, showing that she came in the very soul of the composer . . .
Ilta Sanomat, September 24, 1936 . . . A large appreciative audience applauded even during the Mozart Sonata, which was rendered in a delicate musical style. Showed a keen sense of understanding, beautiful tone and flashes of detail and much grace and finesse . . .
Suomen Sosiademokraatti, Sept. 24, 1936 . . . Carol Moorland has given concerts in most of the European countries and has received the highest praise for her art. She played with laudable cleverness and a sense of beauty . . .
Hufoudstadsbladet, September 24, 1936 . . . Plays with cultivated taste. Her execution of Mozart was in all its simplicity and purity very enchanting. Showed both charm of tone and has the great art of appropriate characterization . . .
Helsingen Sanomat, September 24, 1936 . . . Debut was a great public success. Her music contains poetical sentiment and her technique is both brilliant and smooth . . .
Usi Suomi, September 24, 1936 . . . A definite pianistic talent. Played with praiseworthy ability . . .
Svenska Pressen, September 24, 1936 . . . She plays with coloristic fantasy and depth of tone . . .
•
IN AMERICA SEASON 1937-38

SELMA KRAMER, pianist, is the recitalist scheduled for Town Hall, New York, on January 20. She has chosen sonatas by Etienne Henri Mehul and Liszt, the Brahms variations and fugue on a theme of Handel, and pieces by Chopin, Debussy, Portnoff, Shostakovitch and Paganini-Liszt.

Florence Hears New One-Act Opera

Pick-Mangiagalli's Work Favorably Received—Roth Quartet Among Concert Visitors

FLORENCE.—At a short lyric season in the Verdi Theatre (under the direction of Maestro Pietro Fabbroni) the roster included Butterfly (Puccini) with Iris Adami Coradetti, soprano, Tosca (Puccini) with Iva Pacetti, Giuseppe Traverso, and Mariano Stabile; Mefistofele (Boïto) with Mongelli, bass, and Malipiero, tenor; Cavalleria Rusticana (Mascagni) with Bianca Scacciati; and an interesting novelty, Il notturno Romantico, an opera by Pick-Mangiagalli, composed to a libretto by A. Rossato. Other artists than those mentioned, who distinguished themselves, were Carlo Merino (Cavaradossi), Piero Biasini (Scarpia), Emilica Vera (Tosca), Merope Foresta Maioli, Afro Poli, Agnese Dubbini, and Cesare Masini.

Notturno Romantico, new to this place, had hitherto been successfully given at the Royal Opera of Rome. Interpreted by such excellent artists as Iris Adami Corradetti, Augusto Ferrauto, Afro Poli, Agnese Dubbini and Melchiorre Luise, it was warmly received by a crowded house.

ROTH QUARTET

The first of the Amici della Musica's annual series took place in the beautiful Sala Bianca of Palazzo Pitti, the Roth Quartet providing splendid readings of quartets by Beethoven and Dohnanyi and (assisted by cellist Luigi Silva) of Schubert's quintet (op. 163).

FLORENTINE VIOLINIST

The inaugural concert of the season of the University Musical Group of Florence was held in the *Sala dei Duecento* of the Palazzo Vecchio. Violinist Giorgio Ciompi, with Luigi Franchetti at the piano, performed a delightful program of Tartini, Bach, Franck, Saint-Saëns, Casella, Castelnuovo-Tedesco and Wieniawski. The gifted youth gave proof of virtuosity and musicianship.

Outstanding Tonal Offerings Win Amsterdam Music Lovers

Mengelberg and Walter Conduct Superior Programs—Gieseking and Brailowsky in Recitals—Trudi Schoop's Ballet Art

AMSTERDAM.—At his latest appearance here, Bruno Walter again impressed with his talents. This we felt especially in fragments from Tristan, as well as in Strauss' Don Juan, both done with richness of color, and dramatic tension. A charming symphony by Boccherini (heretofore unknown to us) acted as *hors-d'oeuvre*. In the Dvorak cello concerto which followed, Raphael Lanes, soloist, ably acquitted himself musically and technically.

MENGELBERG'S RETURN

Mengelberg, after successes in various European capitals, has resumed the baton here in his home city. A serenely beautiful Mozart symphony was his first offering, its effect on the public being nothing short of entrancing. The remainder of the concert was devoted to saying goodbye to a warmly appreciated artist, Marix Loevensohn, who has officiated as first cellist with the Concertgebouw for many years, and who has now taken leave of it for good and all. Once more we heard his glowing tone in Strauss' Don Quixote, at the close of which there was a deluge of ovations. A concerto dedicated by its composer, Willem Pijper, to Loevensohn, was also played, the first impression being that of an important and beautiful work and one which will certainly bear repeating.

At a later concert, we experienced unforgettable beauty in Mengelberg's leading of the Leonore (No. 3) Overture. Then came Reger's mighty Hiller Variations, in all their wealth of tinting and ideas. Mahler's Lieder eines fahrenden Gesellen were magnificently sung by Herman Schey, and as closing item came Mendelssohn's Midsummer Night's Dream music.

TONAL INUNDATION

November brought many showers, not only of rain but of string quartets as well. To describe several of these groups, one would run short admiring adjectives. The Curtis Quartet is surely a major group in aesthetic attributes, their Mozart and Dohnanyi being of rare loveliness. The other ensemble, on an equally high plane, is the Calvet Quartet, which demonstrated expertness of a different type. Their Haydn, Ravel, Beethoven, represented high attainment. Then there was the Danish Piano Quartet, which gave a varied program in which modern Danish composers were well represented by works of Carl Nielsen, Herman Koppel, Kundage Riisager, and Herman Sandby, this generous list being increased by items of Handel and Gabriel Guillemain. At the close, even the wildest music enthusiast felt quantitatively satisfied. Happily the performance was superfine.

The splendid Loewenguth Quartet from Paris, entitled its program, Festival de Musique Française, Debussy, Ravel and Roger-Ducasse comprising the list. Four talented young musicians these, whose attainments show devoted study and fine mutual understanding.

EISENBERG'S PERSONALITY CHARMS

Maurice Eisenberg, in his cello recital, proved himself an artist of distinct personality, with exuberance, temperament, and deep musical intensity. I liked best his Brahms sonata, which suited him to perfection. The other works played (Bach, Schumann, Turina, Chopin, Weber) also gave much that was compelling.

TWO PIANISTS

Gieseking and Brailowsky, masters of the keyboard, in turn appeared at the Music Lyceum. The reputations of these men are so towering that no detailed report about them is needed. They played to packed houses and garnered enormous success.

ZURICH DANCERS

The irresistible Trudi Schoop, with her dance group, appeared at the Municipal Theatre in her new conception entitled Die blonde Marie. In this series of dance scenes depicting a little servant girl travelling along the paths of illusion and disillusion, and finally ending in a sphere of philosophical content, there is so much telling reality in the mimicry and pantomime and such cleverness in the grouping of the dancers (not to mention the attractiveness of the dancing itself) that a great tribute of applause fell to this unique artist. Subsequent appearances were also to sold out halls.

EVELETH VAN GEUNS.

OTHER CONCERTS

At the Lyceum Club, Pina Pitini, pianist, made a welcome reappearance in a program of Vivaldi, Chopin, Liszt, Turina, Ravel, de Falla, proving afresh the possession of a truly musical temperament and adequate technic.

Another successful Lyceum concert was given by Andor Foldes, Hungarian pianist, who played Beethoven, Brahms, Scarlatti, Respighi, Hijman, Bartok, Dohnanyi and Kodaly.

At the British Institute G. B. Del Testa, gifted young pianist, was applauded for his interesting delivery of numbers by Beethoven, Chopin, Schumann, Sgambati, Martucci, Rubinstein and Liszt.

DOROTHY NEVILE LEES.

New Bach Transcriptions in Philadelphia Orchestra Concert

PHILADELPHIA.—The twelfth pair of Philadelphia Orchestra concerts, and the fourth Tuesday evening concert on December 24, 26 and 29, conducted by Eugene Ormandy, were some of the most beautiful of the season so far. The program held three Bach numbers, two of which were orchestrated by Lucien Cailliet (member of the orchestra), and received their first performance in that form at these concerts. The first was the familiar Air on the G string, and the other was the organ prelude on the choral melody, Nun freut euch, lieben Christen g'mein. Both were cleverly transcribed, and seemed eminently fitting for the holiday season. Between these two came the Pastorale from Bach's Christmas Oratorio. Each was finely interpreted by Mr. Ormandy and equally well played by the orchestra.

Debussy's Nocturnes, Nuages and Fetes, closed the first part of the program. After the intermission, Mr. Ormandy and the orchestra gave a fine performance of Dvorak's symphony "From the New World." Each movement was superbly done, and aroused the audience to enthusiasm. Mr. Ormandy then said the orchestra would like to play Chadwick's Noel, as a musical Christmas present to the audience. It was a delightful close to a splendid program. M. M. C.

Eide Norena and Myra Hess Exhibit Art in Copenhagen

COPENHAGEN.—There were two recent brilliant festive evenings at our Royal Opera. Eidé Norena sang Mimi in Boheme and a few days later, Violetta in Traviata. The theatre was sold out both times. Norena's lovely voice, beauty and charm of singing, enchanted everyone, as did also her engaging acting. She was acclaimed, and Copenhagen is eager to welcome her again.

Myra Hess came here without advance publicity, but quickly conquered her hearers, who had a cherishable artistic experience. There has not been such a female pianist here since the unforgettable Carefio. Myra Hess kept her audience spellbound with playing marvelous in expression and color.

CHRISTIAN LETH-NIELSON.

Gilbert and Sullivan Association Honors Singers

Honorary membership in the American Gilbert and Sullivan Association was conferred on members of the D'Oyly Carte Opera at the farewell gathering tendered to the company by the association on December 20 at the Park Central Hotel, New York. In the absence of Frederick J. Hafton, president of the association, Albert O. Bassuk, treasurer, conferred the honorary memberships.

GEORG SZÉLL

ONE OF THE FINEST LIVING CONDUCTORS . . .

It was one of the finest performances of the Eroica I have ever heard . . . Fire, enthusiasm and virtuosity. Uncommon musicianship.
W. J. Turner (In the New Statesmen of Nation, London, Dec. 12, 1936)

THE AUTHENTIC EROICA . . . Imaginative insight. . . . As though some masterpiece of the painter's art had been newly cleaned and restored to its original state.
Daily Telegraph, London, Nov. 27, 1936

THE FERVID ENTHUSIASM of the very large audience was a very well deserved tribute to Mr. Széll.
Morning Post, London, Nov. 27, 1936

Mr. Széll has for long had the reputation, though young, of being ONE OF THE BEST CONDUCTORS LIVING IN EUROPE TO-DAY. In fact I am not sure that the mantle of Toscanini is not more likely to fall on his shoulders than on those of any other conductor known to me.
The Truth, London, Dec. 2, 1936

His players submit to his dictatorship. . . . There was breadth and vigour and at times tender beauty and from first to last the heroic character of the music was never allowed to degenerate into bombast.
The Times, London, Nov. 27, 1936

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Operetta and Choral Productions Lead Holiday Roster in Los Angeles

The Great Waltz Spectacularly Staged—Pinafore Sung by Federal Forces—Smallman Conducts The Messiah in Candle-light Setting

LOS ANGELES.—The principal event of the past week was The Great Waltz, which opened on December 25 for a ten-day run in the Philharmonic Auditorium under the Armitage banner. Lavish production values made it seem more of an extravaganza than an operetta, and included some remarkable technical feats in the staging and magnificent lighting effects. The reminiscence appeal of the familiar Strauss waltzes was a powerful drawing card, and kept the auditors in a satisfied mood right up to the concluding Beautiful Blue Danube which formed the musical basis of the grand finale.

The romantic leads were Guy Robertson and Lee Whitney of the New York company, who appeared excellently as young Strauss and Therese, the innkeeper's daughter. Miss Whitney was vocally and visually charming, while Robertson's acting proved superior to his singing. John Early gave zest and good voice to his role of the other suitor for Therese's hand. Vivien Fay scored a hit with her graceful and accomplished dancing, while one of the outstanding features of the performance were the ballets staged by Albertina Rasch. Solly Ward proved good as the impresario, and Stanley Harrison offered the comedy lines. Charles Romano played the elder Strauss, and Ruth Altman the Russian Countess, Olga. The direction by Hassard Short deserves the highest compliments.

PINAFORE BY FEDERAL PROJECT

Also on Christmas night was the opening of the Federal Music Project production of Gilbert and Sullivan's perennially fresh and delightful Pinafore, given in the Figueroa Playhouse. The presentation was made with admirable gusto and verve, and the audience enjoyed it hugely. John R. Britt conducted with his customary efficiency, maintaining discipline over principals and chorus, and the choral work was particularly effective. Jack Henderson was thoroughly amusing as Sir Joseph Porter, Rena Case made a charming Josephine, and Georgia Carroll was a lovely Cousin Hebe. Arthur Todd proved competent as Ralph Rackstraw, Thomas Glynn was suitably pompous as Captain Corcoran, and Ben Goodman was adequate as the sinister Dick Deadeye.

SMALLMAN LEADS MESSIAH

An inspired performance of The Messiah was given December 20 by the choirs of the First Congregational Church and some members of the Philharmonic Orchestra Chorus, under the authoritative direction of John Smallman. A capacity crowd filled the beautiful edifice at Sixth and Commonwealth, while other thousands heard the presentation over the radio. A solemn and impressive ceremony preceded the oratorio, as the strains of Clarence Kellogg's organ prelude sang through the darkened auditorium, and the lighting of the chancel candles brought a lovely glow of light that softly diffused across the altar. Then the organist began Hark! The Herald Angels Sing, and costumed trumpeters appeared in a side door, leading a long and majestic procession. The singers bore lighted tapers, forming at the last into the shape of a burning cross.

The oratorio was given with devotional fervor and moving spirit, the choruses strong and stirring. Kay Fessenden showed a beautiful contralto voice, evenly controlled from dramatic warmth to quiet tenderness. Betty Boldrick's soprano was bell-like in clarity, and Frances Warren Haynes sang with accuracy and power. Charles Pearson and Charles Fritz supplied the male solo roles, and Daisy Sinclair provided her usual fine support at the piano. The trumpeters were Earl Jones and Robert Fowler.

ALTSCHULER CONDUCTS

Modest Altschuler led the Federal Music Project Orchestra in a Christmas concert on December 23, in Trinity Auditorium. The feature of the occasion was MacDowell's colorful second Indian Suite, a work sadly neglected by our usual symphonic ensembles. The reception the audience accorded it again demonstrated the interest of the public in American music, and especially in the music of MacDowell. Von Weber's Jubal Overture made a bright concert opening, and appropriate to the occasion was the Rimsky-Korsakoff suite, Christmas Eve. R. D. S.

Rambling Around

Mrs. M. Hennion Robinson, accompanist, composer and coach of Los Angeles, was a pupil of W. C. E. Seeboeck of Chicago prior to locating on the Pacific Coast thirty years ago. She has been active accompanying many artists on their concert tours including Louis Graveure, the late Ernestine Schumann-Heink, Rosa Raisa, Mishel Piastro, Carl Flesch, Felix Salmond, Joseph Swartz, Alice Gentle and Mary McCormic. Mrs. Robinson's activities in Los Angeles include the post of official accompanist of the Ellis Club, Lyric Club and the Euterpe Opera Reading Club.

* * *

Rose Bampton, Metropolitan Opera contralto, was the soloist at the third pair of concerts by the Los Angeles Philharmonic Orchestra on January 7 and 8 at the Philharmonic Auditorium.

* * *

Cocktail Bar, an operetta with music, book and lyrics by Lloyd Chase of Los Angeles, is now in rehearsal at the Los Angeles Biltmore Theatre. It will be heard for the first time on January 11 at San Francisco for a run of two or three weeks, and then will be brought to Los Angeles for an extended engagement at the Biltmore Theatre. The cast includes Wynne Davis as the prima donna soprano, Sam Ash, Philip Tully, Barbara Beech, Patricia Downing, David Lord, Allan Rogers, William Cady, Mary Hayes, Louis Lavoie, Joseph S. Lawry, Lyon Weir and Robert Long. Alexander Leftwich is directing the production, Bunny Weldon of New York and Paris is personally directing the dancing ensemble numbers, and Mario Silva is the musical director of the production.

* * *

Joseph J. Klein, vocal teacher of Glendale, Calif., was the director of a performance of The Messiah on December 23 at the Glendale First Baptist Church. A chorus of 100 singers participated with Zaruhi Elmassian as soprano; Clemence Gifford, contralto; Russell Horton, tenor; and Alexander Kisselburgh, bass.

* * *

Bach's Christmas Oratorio was presented on December 17 by the department of music of the Los Angeles Junior College at the Junior College Auditorium with Ralph Peterson, conducting. The combined Junior College choirs participated, which included the A Cappella, concert and madrigal ensembles (125 voices in all) accompanied by the Los Angeles Junior College orchestra of eighty-five players. The soloists were Kathlyn Ellis and Gueneth Omeron, sopranos; Geraldine Copeland, contralto; Dr. Carl Omeron and Buell Thomas, tenors; Robert Kiber and Mitchell Marsman, basses.

* * *

Charles Wakefield Cadman and Margaret Messer Morris, soprano, gave a Cadman program of music on January 5 in the High School Auditorium at Redlands, California.

* * *

Marek Windheim, formerly tenor of the Metropolitan Opera and now a permanent resident of Hollywood, has been contracted by RKO-Radio studios for an important role in the picture, Stepping Toes, with Fred Astaire and Ginger Rogers.

* * *

Erich Wolfgang Korngold is writing the original music for the picture, Another Dawn, which is being produced by Warner Bros.-First National studios. The next picture for which he will compose music is The Prince and the Pauper, to go into production early next spring. Mr. Korngold recently completed an opera, Katherine, to be produced in Vienna in the near future. Other new works of his now being published include a second string quartet and four

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songs entitled Muvergänglichkeit. Mr. Korngold is also writing five songs from texts taken from Shakespeare's Twelfth Night.

* * *

Russell Horton of Los Angeles sang the tenor role in four Messiah performances in the Los Angeles territory in December. These were at the Vermont Avenue Presbyterian Church on December 13; the Alhambra Choir Association at Alhambra High School Auditorium with the Pasadena Concert Orchestra on December 20; the Glendale First Baptist Church on December 23; and for the Salt Lake City Oratorio Society at the Mormon Tabernacle on December 27. Other singing appearances in December included appearances at the Eleanor Duse Club on December 19; the Women's Athletic Club on December 20; a Faust performance at the Savoy Theater, San Diego, Calif., on December 30; and on the New Year's Eve program at Desert Inn, Palm Springs, Calif., on December 31. C. D. K.

Irl Allison, Founder, Discusses Aims of National Piano Tournament

Irl Allison, founder of the National Piano Playing Tournament which has spread all over the United States, told something of the history of this movement and its aims.

"'If the manufacturers keep busy,'" quoted Mr. Allison, "'there will soon be as many automobiles as there are filling stations.' That is a recent prophecy of the American Automobile Association. And, it is believed that if the piano pedagogues can be awakened, there will eventually be as many piano pupils as there are teachers.

"With such an aim in mind—to arouse the profession—back in 1929, a small group of Texas proponents of the art got together and started a movement of auditions for piano students which was planned to cast an air of importance, hitherto lacking, upon their work. It was thought that to honor each and every participating pupil for his individual achievement would not only kindle the student's own interest, but stimulate his friends to study piano playing, as well.

"The auditions were conducted like a fair at which piano teachers brought together their pupils prepared with programs for exhibition before an imported examiner, each of whom were rated for places upon a local honor roll. The plan proving successful, a chain of similar auditions was organized in four states—Texas, Louisiana, Oklahoma, and New Mexico. The idea took hold. Both teachers and pupils welcomed the auditions as an objective toward which to work. New units were formed the year following from coast to coast—from Boston to Los Angeles

"The past year 4,000 pupils played programs for honors in the auditions—which, as a whole, have been called the National Piano Playing Tournament.

"Realizing that the tournament movement needed a sponsorship—and organization of piano teachers who had tried out the audition plan and found it sound—the National Guild of Piano Teachers was formed with a charter-membership of seven hundred. The rank and file of the piano teaching profession in organized cities are hearing about the purposes of the Guild and of its projects so that the organization is growing rapidly. National headquarters have been set up in New York, from which explanatory literature is emanating.

"There is no doubt that the great volume of publicity which the audition movement has drawn from the press has had much to do with the upswing of interest in the study of music in general and of the piano in particular.

"As a result of the interest manifested in the publication of the Roster-Bulletin of the organization in 1936, the Guild determined to begin bringing out annual editions of a roster of piano teachers of the United States, in which would be listed leading teachers, both those who belong and do not belong to the Guild, as a reference book for general use. This book, being first issued in January, 1937, will be the initial volume and will be called The National Directory of Piano Teachers."

Christmas Vesper Service Led by Erb in Easton

EASTON, PA.—The Christmas Vesper service on December 6 at Zion's Lutheran Church brought a program of musical beauty, finely performed by the Musical Arts Chorus of Y. W. C. A., conducted by Dr. John Warren Erb. Charles S. Straub was organist, and Mrs. Warren Kress, pianist. The program was preceded by a short recital of carols from the church belfry by a brass choir. Outstanding among the numbers offered by the chorus were two passages from Bach's Christmas Oratorio, Rejoice and Sing and Beside Thy Cradle, the Bach chorale Jesu, Joy of Man's Desiring and the cantata, Christians, Grave Ye This Glad Day. Excellent ensemble singing marked these excerpts, an extraordinary achievement for a non-professional group. Other choral music was by F. Gevaert, G. H. Heath Gracie, and traditional and familiar carols.

ELINOR REMICK WARREN, composer-pianist, was married on December 12 at Riverside, Calif., to Wayne Griffin. Mr. Griffin is a producer of radio programs at the KHJ radio station in Los Angeles, Los Angeles outlet of the Mutual Broadcasting Company. Miss Warren's compositions are sung by many of the artists of the Metropolitan Opera in their recital tours over the country.

Musical Arts Society Meets at Home of Nana Genovese

TENAFLY, N. J.—The Musical Arts Society heard a delightful musicale on December 3 at the home of Nana Genovese. Dorothea Hendrie, soprano, and Lela Flossman, contralto, accompanied by Rosalyn Newell, were heard in a program of songs and operatic arias, embracing music of Puccini, Donaudy, Dvorak, Debussy, Ponchielli, Bizet, Stephens and folk music. Miss Hendrie's voice is clear and sure, Miss Flossman's luscious and well controlled. In addition to solos, they joined in a duet from Madam Butterfly. Besides the scheduled program, piano numbers were played by Anton Blotti, who has just returned from twelve years abroad to begin a tour of the United States. Mr. Bilotti was heartily applauded for his fine pianism displayed in two of his own compositions, Tango Triste and Puck Dance. P. B.

Gena Branscombe Leads Programs

On December 11, the MacDowell Club of Mountain Lakes, N. J. (Gena Branscombe, conductor) gave the Christmas Festival of Music at the Community Church House in celebration of the twenty-fifth anniversary of Mountain Lakes. Music of the season from the sacred and secular repertoires was sung, including traditional songs and numbers by contemporary composers, among them Miss Branscombe's composition Hail Ye Tyme of Holiedays. Lois Bannerman, harpist, was the soloist. The chorus broadcast on December 17 over WOR.

The Branscombe Choral, a New York group under Miss Branscombe's direction, gave their annual Choral Candlelight Service at Broadway Tabernacle, New York, on December 20, and were heard in two broadcasts the following week (WLWL, December 23, and WEAF, 26). On December 27, this ensemble was heard in concert before the Town Hall Club, New York.

Milwaukee Applauds Chicago Orchestra

Stock and Lange Lead Visiting Players—Young Contest-winner Is Soloist—Zimbalist Recital a Feature

MILWAUKEE, WIS.—Hans Lange, new associate conductor of the Chicago Symphony Orchestra, made an impressive local debut appearance in a concert at the Pabst Theatre. Mr. Lange introduced as soloist the new first cellist, Edmund Kurtz. Director and cellist shared honors for an evening that mounted in enthusiasm to a prolonged ovation at the close. Lange proved he knows his orchestra; his methods and personality inspired the best efforts of the players and his program, minus a symphony, was something of a novelty in makeup but decidedly interesting. Altogether the occasion, socially and musically, was a brilliant local affair.

Mr. Lange gave a radiant reading of Bloch's Concerto Grosso for strings plus piano. His grasp of dynamics gave new excitement to the hearing of the Strauss Don Juan tone poem and his version of Ibert's modern Escales delighted. Mr. Kurtz played Haydn's D major concerto, disclosing an admirably developed technic, command of the resources of his instrument, and a tone rather amazing for pliancy. He made a success of his appearance.

LOCAL PIANIST WITH ORCHESTRA

The next concert was conducted by Frederick Stock, who had a special interest in this concert, as he sponsored the contest won by the young pianist, Le Roy Umbs of this city, who thereby gained a chance to be soloist with the Chicago band. Umbs proved to be the possessor of out-of-the-ordinary dexterity and musical gifts. His playing of Rachmaninoff's second piano concerto was vigorous and skillful and a real interpretation. He received a half dozen recalls. Mozart, Bach, and Alfven, represented by his Midsummer Wake, composed the rest of the orchestral program.

CHORAL CONCERT

The Symphonic Chorus directed by Alfred Hiles Bergen gave a concert of ancient and modern works at Pabst Theater with a vigor, finish and interpretative inspiration that places the group in the first rank of choral organizations. At the close of the program, the audience kept the chorus singing a half hour to satisfy demands for favorite selections. John Stamm, as one of the soloists, disclosed a striking baritone voice.

ZIMBALIST ACCLAIMED

At the City Auditorium under auspices of the Civic Concert Association, Efrem Zimbalist played a violin program that included Ysaye's sonata in D minor for violin alone, and several compositions in the classic library, transposed by Kreisler, Auer, Spalding. In all of these, as in Bruch's Scotch Fantasy, Mr. Zimbalist brought to bear, in his intensive preoccupation with mood and meaning of the works, a tonal beauty and virtuosity which held the unwavering attention and evoked an ovation with many encores.

FEDERAL PLAYERS

The Federal Symphony Orchestra of sixty players gave a program at Tripoli Temple under direction of Dr. Brunkhorst and rather took the audience by surprise with an ensemble thoroughly routined and excellent in every department. Dr. Brunkhorst's readings placed the band in the first ranks as a going organization. An effort is being made to finance the group as a permanent civic orchestra for Milwaukee. J. E. McC.

Long Hill Choral Society in First Concert of Season

GILLETTE, N. J.—On December 16, the Long Hill Choral Society gave their first concert at the Bernardsville High School, under the direction of George H. Kuhn. The soloist was Emma Beldan, soprano, who sang Pace, Pace, Mio Dio; Over the Steppe; Raggle-Taggle Gipsies, O; Blow, Blow Thou Winter Wind, and a Viennese Waltz. The choral numbers were: Invocation of Orpheus by Jacopo Peri (Alberto Bimboni's arrangement), O Lovely Night by Landon Ronald, and Omnipotence by Franz Schubert. Winifred Rohrer Kuhn was at the piano.

Hart House Quartet Visits South

The Hart House String Quartet has returned from a tour of the South. The Christmas holidays are being spent in New York, after which the Quartet leaves for a tour to the Pacific Coast. There will be an appearance at the University of Idaho, Pocatello, Idaho, on January 8.

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Chicago's Holiday Events Include Choral Offering

Apollo Club Sings Messiah under Edgar Nelson in Stirring Fashion—Fifty-eighth Annual Meeting of Music Teachers National Association Is Feature of Post-Christmas Week

CHICAGO.—Chicago was the host to thousands of prominent musicians from all over the country who gathered here to attend the fifty-eighth annual meeting of the Music Teachers National Association in conjunction with the annual meeting of the National Schools of Music from December 28 to 31, inclusive. The convention took place at the Palmer House, during which also the National Federation of Music Clubs held a conference program under the leadership of Mrs. John Alexander Jardine, its president. Many interesting papers and several worthwhile musicales were given during the four-day convention, all of which will be reported by the Chicago representative of this paper in next week's issue.

During the last week of the year 1936 the musical bill included four concerts by the Chicago Symphony Orchestra, the annual presentation of The Messiah by the Apollo Musical Club, the closing performances here of the Col. W. Basil Ballet Russe at the Auditorium and a gala performance of Carmen at the Civic Opera House.

The Illinois Symphony Orchestra (Isler Solomon, conductor) brought for a first hearing a symphonic poem, The Albatross by Robert S. Childe, a Chicago composer, at its December 27 concert at the Great Northern Theatre. Judging from the novelty, the young composer has much to offer the musical public, for he writes in an original and harmonious idiom and grabs his ideas on well defined melodic lines.

The Ballet Russe presented during its two weeks' stay at the Auditorium twenty-two different ballets in a manner entirely to its cerdit and to the enjoyment of the children who were brought to the Auditorium to see these eminent dancers by parents and friends as a holiday treat. Thus, the last few programs were arranged for children and were enjoyed by them as well as by the grown-ups.

CHICAGO SYMPHONY CONCERTS

Symphony patrons heard four concerts by Dr. Stock and the Chicago Symphony Orchestra in Orchestra Hall during the week. At the Tuesday afternoon concert of December 29 the soloist was Gregor Piatigorsky, who played the Dvorak B minor cello concerto for his tenth appearance with our orchestra. The program also included Smetana's Bartered Bride Overture, Brahms' variations on a theme by Joseph Haydn and Scriabin's Divine Poem. Ushering out the old year and ringing in the new with concerts on December 31 and January 1, Dr. Stock had John Weicher, a member of the orchestra, as soloist. He gave the first performance here of Suk's Fantasie for violin and orchestra. Two symphonies—the D major by Mozart and Shostakovitch's first (op. 10)—and the finale from Borodin's dances from Prince Igor formed the balance of the holiday program. The sixth popular program was offered on January 2.

APOLLO MUSICAL CLUB GIVES MESSIAH

Now in its sixty-fifth season, the Apollo Musical Club has reached a prominent position among the leading oratorio societies in America and reflects credit not only upon the choristers themselves but also upon their indefatigable leader, Edgar Nelson, who a few years ago resurrected the organization from the torpid state in which it had been for many seasons. Since then it has annually been our pleasure to praise the work of the Apollos.

In their presentation of The Messiah in Orchestra Hall on December 28, the choristers covered themselves with glory. Though some of the sopranos deviated from true pitch in The Glory of the Lord, the chorus, For unto Us a Child Is Born, has not been sung here by any choral organization as it was done on this occasion. The 250 voiced chorus sang with such sonority and beauty of tone, such enthusiasm and perfect enunciation as to arouse the admiration of the listeners. They frenetically applauded until finally Conductor Nelson motioned the valiant singers to rise to acknowledge the ovation.

Credit must also be given to Nelson for having chosen a quartet of soloists far above those of recent seasons in the presentation of Handel's oratorio. Many years had elapsed since we last heard the tenor role as well sung as by Theo Karle. He returned after a prolonged absence, imbued with the same qualities registered at the time of his debut, plus assurance, authority and clarity of diction. His singing of Every Valley Shall Be Exalted was, for at least for one auditor, the musical joy of the night. Mark Love sang the bass role with a gorgeousness of tone and dramatic interpretation not heard in these parts since we lost Arthur Middleton. Just a little below the standard set by the two heroes of the night was Kathryn Witwer, a Chicago soprano who has made big strides in her art since last heard. Were her voice a trifle more powerful, she would be an ideal interpreter, but being a light soprano, she found the Rejoice Greatly rather taxing. Miss Witwer, however, knows how to sing, how to phrase and how to enunciate. The contralto part had in Georgia Graves a rather youthful exponent, although she is an excellent oratorio artist. The Pastoral, played by forty-five membrrs of the Chicago Symphony Orchestra, was also a highlight of the performance.

CARMEN ON NEW YEAR'S EVE

Harry Zelzer once more showed astuteness when he undertook to present Bizet's Carmen as a New Year's Eve festivity supplemented by a dance in the foyer and supper in the Opera Club after the performance. A review is deferred until next week.

KNUPFER PUPIL PLAYS FOR DRUGGISTS

Raymond Hanson, pianist, student of Walter Knupfer of De Paul University School of Music, played for the Retail Druggists' Women Association, on December 8, at the LaSalle Hotel.

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HELEN OLHEIM,
mezzo-soprano of the Metropolitan Opera, sang Siebel in Faust there on January 1.

Rudolf Serkin to Give New York Recital

Rudolf Serkin was born thirty-three years ago in Bohemia, now Czechoslovakia, of Russian parents. He was the fifth of a family of musically talented children. He early manifested talent for the keyboard, and might have been exploited as a child prodigy, but on the counsel of the Viennese pianist, Alfred Gruenfeld, the boy was taken to Vienna and placed under the tutelage of Prof. Richard Robert. Rudolf Serkin, at the age of twelve, made his debut in Vienna, playing with the symphony orchestra under the auspices of the Friends of Music.

This was the only professional appearance he made until the age of fourteen, when he began to study composition under Arnold Schönberg. Three years later he made the acquaintance of Adolf Busch and together they appeared in chamber music recitals. He established himself as a soloist and offered concerts in France, England, Switzerland, Holland, Italy, Spain and Austria. Three years ago he appeared at the Coolidge Festival in Washington, D. C., with Mr. Busch.

Mr. Serkin again appeared as guest soloist with the New York Philharmonic Orchestra, under John Barbirolli, on December 17, 18 and 20. He gives a solo concert in Carnegie Hall, New York, on January 11.

Songs by Harold Henry Heard

Songs by Harold Henry had place on a recent program of Stewart Baird, diseur, at the Plaza, New York. These were four of Mr. Henry's animal songs, Caribou, Flying Squirrel, Skunk and Black Bear, written to words by David Newell, the explorer. Mr. Henry was at the piano. On December 19 Mr. Henry's New York studio was the scene of a pupils' recital. The *allegro* from Bach's D minor concerto (two pianos) was played by Helen Meyer and Mr. Henry. Miss Meyer's solos were Fantasy Poem (Harold Henry), Maiden's Wish (Chopin-Liszt), Fantasy Impromptu (Chopin). Mrs. Roland Jackson was heard in the Chopin Waltz in A flat; Mrs. Jackson and Mr. Henry in the sonata in C for two pianos of Mozart-Grieg. Clara Adler's selections were the prelude in G major from Bach's Well Tempered Clavichord (First Book), two Chopin etudes, Musical Clock (Harold Henry), the Magic Fire Music (Wagner-Brassin), Rhapsody in G minor (Brahms) prelude and fugue in F minor from Book Two, Well Tempered Clavichord (Bach), Pastoral and Capriccio (Scarlatti), a Chopin etude, and Liszt piece were played by Bryce de Les Derniers. Other numbers were the prelude in G major from Book Two, Well Tempered Clavichord (Bach), two Chopin etudes, Jardins Sous la Pluie (Debussy), Esther Bernstein; concerto in E flat, first movement (Liszt), Miss Bernstein and Mr. Henry.

Stell Andersen in Richmond

Stell Andersen, pianist, opened her season in Richmond, Va., on November 23 under the auspices of the Woman's Club. Miss Andersen appeared there last spring and has been re-engaged for a recital by the Ginter Park Club in January.

Hart House Quartet in Northwest

The Hart House String Quartet will give a concert in Yakima, Wash., on January 15.

Clyde Keutzer, Tenor, Has Wide Musical Background

Clyde Keutzer, tenor, who gave a recital in Town Hall, New York, on November 15, has a background of musicianship that extends from the time when he studied the piano at the age of six. As he grew up, he went on in this field, intending to be a concert pianist. "While I was a student at Northwestern University," Mr. Keutzer said, "my piano teacher happened to hear me singing one day, and suggested that there were possibilities in my voice. Arthur Burton of Chicago was my teacher in this new career, and I have done all my vocal studies under Mr. Burton except for a brief interlude under Walter Pontius."

Mr. Keutzer was graduated from the University of Chicago with the degree of Bachelor of Philosophy. During his student days at the university he sang leading roles in musical comedies produced there. "After graduation," he continued, "I became soloist at St. James' Episcopal Church, Chicago, and also appeared at the Fourth Presbyterian Church under Eric de Lamarter. I fulfilled concert engagements throughout Illinois.

"A teaching position at Hastings College in Nebraska gave me experience in the pedagogical side of the art, and meanwhile I continued to appear in recitals in the Middle West, some of them with Leo Sowerby."

Mr. Keutzer now lives in the East, and since coming here he has been coaching with Arpad Sandor. His engagements have included appearances as soloist with the Lutheran Bach Society of New York and with the Washington Heights Oratorio Society under Hugh Porter. He has sung leading roles with the Westchester Little Opera Company at White Plains, N. Y. Last summer he taught at the University of North Carolina. At present he is a member of the faculty of the Dalton Schools, New York. Until this winter he was a soloist at the Second Presbyterian Church, New York. However, he recently moved to White Plains and accepted the position of soloist at the Church of the Highlands there.

Leo Sowerby has written several songs especially for Mr. Keutzer. These the tenor included on his recent Town Hall program.

M. L. S.

Hanya Holm and Dance Group in Denver Debut

DENVER, COL. — Hanya Holm and her Group were presented by the Denver Chapter of Pro Musicà in a highly modernistic and intensely interesting evening dance concert at the Broadway Theater. Denver society and artistic circles occupied every available seat, showing in no uncertain terms their keen interest and delight. The efficient accompanists on piano and various percussion instruments were Harvey Pollins and Frederic von Scholer, performing numbers by Riegger, Cowell, Pollins, Boas and Barzun, most of them composed for these dancers. Especially moving was the sarabande by Pollins, portrayed by Hanya Holm in touching and appealing fashion. The concert was preceded by an enlightening demonstration program in the afternoon, which was helpful in giving a better understanding of the problems presented in this novel art of the dance. Special significance was attached to this performance, since it was the American debut of Hanya Holm and her group.

The Denver Civic Symphony Orchestra (Horace E. Tureman conductor) presented in its second seasonal concert a well-intentioned performance of Rachmaninoff's symphony (No. 2) in E minor and closed its program with Till Eulenspiegel's Merry Pranks by Richard Strauss. The demands of this score were really a little too much for the orchestra, although its efforts to do it justice were praiseworthy. Pleasing variety was given to the program by The Lamont Singers, conducted by Florence Lamont Hinman. The group of about fifty singers showed to excellent advantage in three Bach chorales, their shading, phrasing and general ensemble being outstanding.

G. S.

Richard Crooks Sponsors Australian Baritone

Richard Crooks, Metropolitan Opera tenor, is sponsoring the career of Robert Cecil Nicholson, twenty-nine-year-old Australian coal-miner, whose baritone voice attracted the attention of Crooks during his concert tour of Australia last summer. A fund was raised to send Mr. Nicholson abroad for study, and Mr. Crooks offered himself as guide and mentor. Mr. Crooks has secured the services of Frank La Forge as teacher for the young baritone.

Beecham Wields Baton In Cologne

London Philharmonic Orchestra on Rhine—Local Composer Utilizes Mozart Themes—Pfitzner Opera Performed

COLOGNE.—A concert by the London Philharmonic Orchestra under Sir Thomas Beecham was an artistic and social event of first order. Not a single place was unoccupied in the great Messehalle. We heard a mixed international program of works by Vaughan Williams, Delius, Rimsky-Korsakoff, Mozart, and Dvorak, proving the conductor to be an extraordinary director, and the orchestra a wonderfully disciplined, full-sounding organization in all its parts.

SINGERS TRIUMPH

Viorica Ursuleac, Berlin soprano, was soloist at the Concertgesellschaft's fourth Gürzenich program. In beautiful and brilliant voice, she sang three Hölderlin-Hymnen, by Strauss. The Cologne composer and Hochschule teacher, Philipp Jarnach, had success with his music based on Mozart. Employing two Mozart themes, he forms—in his high-spirited and personal manner—a new work in his own style. Eugen Papst, with the city's wonderful orchestra, prepared the difficult opus with nice finish, and closed the evening with a powerful reading of Beethoven's Eroica.

Heinrich Schlusnus, masterfully accompanied by Sebastian Peschko, again showed himself as a surpassing master of Lied singing, appearing in the third Meisterkonzert of the Westdeutsche Konzertdirektion. He sang groups of Schumann, Brahms, Pfitzner and Wolf.

CHAMBER AND CHORAL MUSIC

Other events largely attended and successful, included a beautiful evening by the Prisca Quartet, with works of Borodin and Dvorak (piano quintet, with Auguste Korschgen, pianist); a sonata concert by the Cologne String Quartet; and concerts, with good programs and excellent voices, by the following male choruses of Cologne: Polyhymnia (Paul Kuhl, conductor, Maria Kerp, soloist) Chorvereinigung (Heinrich Nicolin, conductor, J. Janko, tenor soloist) and Liederkranz (Heinrich Brach, conductor, Charlotte Hoffman, soprano, Hans Bachem, organist). Further, there was a sonata concert by Enrico Mainardi, cellist, and Philipp Jarnach, Cologne pianist, both winning outstanding acclaim.

DER ARME HEINRICH

The Cologne Opera brought a good representation of Pfitzner's first opera Der Arme Heinrich. Erich Riede, conducting; Alf Bjorn, designer of the scenery; the soloists Janko, Giebel, Elsa Foerster, Russard, and Tappolet; together with the fine orchestra, all sincerely cooperated toward a signal success.

ADOLF SPIES.

Tokyo Season Brings European Visitors

(*Continued from page* 5)

baritone, were the outstanding performers. The singing of the chorus of 300 voices was effective. The two soprano soloists, Fusa Tatematsu and Kayoko Izagi, did not reach the standard of the other performers. Miss Izaki has a good voice but needs more training and experience. Mrs. Tatematsu's tones show the toll of time. The program consisted of Handel's Concerto Grosso in G Flat, a Bach cantata (Wachet auf, ruft uns die Stimme), Beethoven's piano concerto in E Flat, supported by the New Symphony Orchestra, and Brahms' German Requiem.

MUSIC FROM FORMOSA

Sonoko Inouye is a young pianist of talent and promise. She was given an enthusiastic reception recently when she played Bach's Italian Concerto, the op. 111 Sonata by Beethoven, Chopin ballade in A flat, Liszt's arrangement of the Mendelssohn Wedding March and Elfin Dance, and a group made up of Songs Without Words by Mendelssohn, Tschaikowsky's Troika, and Formosan Dances by Bunya Koh. Mr. Koh is a youthful composer from Formosa, and this composition received an award in the musical contest held in Berlin in connection with the recent Olympic sports. His dances are more than mere novelty. The music has vivid rhythms, with brief interludes of barbaric melody depicting the dances of the savage Formosan head-hunters.

EUROPEAN ARTISTS SCORE

Outstanding in excellence was the concert given by the New York Symphony Orchestra under Josef Rosenstock, with Maria Toll as soprano soloist. Miss Toll, a young singer from Berlin, is one of the many vocal teachers at the Ueno Academy of Music. Her dramatic soprano voice has pure and lovely quality, coupled with intelligent usage and musical understanding. The orchestra gave a superior performance of Beethoven's Egmont Overture, and then really surpassed itself in Beethoven's fifth symphony. Miss Toll's triumph climaxed with the aria, Ah! Perfido.

A rare concert was that by Dr. Paul Weingarten, Viennese pianist, now in Tokyo for two years as professor at the Ueno Academy of Music under an arrangement made with the Vienna Conservatory. His program was Handel's Chaconne, Mozart's sonata in C, Chopin's twenty-four preludes, Debussy's Reflections in the Water, Emil Sauer's Spieldose, Mendelssohn's scherzo (op. 16), Liszt's Valse Impromptu and St. Francis Walking on the Waves. Weingarten is an especially gifted interpreter of Mozart and Chopin.

Leo Sirota, pupil of Busoni and teacher at Ueno Academy, commemorated the 125th anniversary of the birth of Liszt with an evening of piano works by that composer. Sirota played the fantasie and fugue from the choral Ad nos ad salutarem undam, as arranged by Busoni; Sonettes Petraca (Nos. 47, 104, and 123); the Dante Sonata; Consolation in D flat, Mazeppa, Mephisto Waltz (Busoni arrangement); Soirée de Vienne (from Schubert's Valse Caprices), and Don Juan Fantasia. Sirota impressed with refined musicianship and pianistic fluency. The concert was under the patronage of the Japan-Hungarian Society.

Concert Management Vera Bull Hull Notes

The Chaminade Club of Yonkers, N. Y., has arranged with Vera Bull Hull for the second season of their series of concerts. This year they have already heard the Marianne Kneisel String Quartet and the Knickerbocker Quartet; in February, Florence Hardeman, violinist, and Ralph Wolfe, pianist, are scheduled; in March, a costume recital by Margot Hubbell; and in April, a concert by the Old Harp Singers of Nashville, Tenn.

Ora Witte, soprano, has recently been heard at San Antonio, Tex.; and at the North Texas Agricultural College, Arlington, Tex.; and with the Woman's Club of Middleton, O. On December 3 Miss Witte appeared again as soloist with the Orpheus Club of Cincinnati and, 7, sang in Stabat Mater with the Cadek Choral Society of Chattanooga, Tenn. (J. Oscar Miller, conducting). On December 10 Miss Witte sang at Lenoir-Rhyne College, Hickory, N. C., and in Yonkers in The Messiah, December 15.

Robert Crawford, bass-baritone, is the next soloist with the Choral Society of Elizabeth. N. J., and has been engaged for the spring concert of the Rubinstein Club of Washington, D. C.

Frances Hall and Rudolph Gruen were re-engaged by the Barnard Club of New York for a benefit concert on December 13.

Phyllis Kraeuter, cellist, is booked at the University of Kentucky on January 17 and to play for the Music Club of Greenville, S. C., on January 15.

Hans Merx Returns From Europe

Hans Merx, baritone, who recently arrived from Germany, was heard there in lecture-recitals at the State Academy of Music in Cologne, featuring songs by American composers; he is re-engaged for a similar series next season. He sang programs of German Lieder and American art-songs over the Shortwave Radio, Berlin, broadcasting to every part of the world. While in the United States he will give intimate recitals of Lieder. His programs feature lesser-known songs of Schubert and others, as well as new works by contemporary composers such as Schoeck, Unger and Lemacher.

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NEW YORK JANUARY 9, 1937 No. 2920

Half the orchestral conductors do not understand how the other half manage to achieve success.

—o—

If one regards jazz as a musical cocktail—that does not make it any better, either.

—o—

Some modernistic composers have abdicated too, and gone back to the plain musical life.

—o—

No one has yet discovered where the music is, when the violin is silent. Sometimes there is no music even when—but you know the rest.

—o—

An increasing number of musical books for laymen, are being put on the market by publishers. Perhaps the reason is that musicians are known to have two pet aversions—(1) paying for concert or opera tickets; (2) buying books on music.

—o—

NBC's Music Awards

The announcement on New Year's Day of prize awards totalling $1,750 to American composers by the NBC Music Guild adds another to the generous efforts made by this broadcasting company to further the work of native musical creators. Details of the awards will be found elsewhere in this issue. But there is reason to dwell at somewhat greater length on the careful organization of the competition for chamber music scores which resulted in the present awards.

The NBC Music Guild made its initial offer of three prizes of $1,000, $500 and $250, respectively, in a special broadcast on September 3, 1935. The awards were offered for works for a quartet or quintet of strings or such a combination of strings, wood-wind, brass and/or piano, in three, four or five movements; in either strict sonata or suite form; of not less than twenty minutes nor more than twenty-five minutes playing time.

The NBC Music Guild Awards Committee which had charge of the contests consisted of Josef Honti, Ernest La Prade, Walter Koons and Dr. Frank Black. The last-named, who is musical director of NBC, was chairman of the committee and also of the board of judges. The adjudicators included Frederick Stock, conductor of the Chicago Symphony Orchestra; Serge Koussevitzky, director of the Boston Symphony Orchestra; Harold Bauer, eminent pianist; Georges Barrère, flute virtuoso and conductor; Adolfo Betti, composer and former first violinist of the Flonzaley String Quartet; Oliver Strunk, chief of the music division of the Library of Congress, and Dr. Black.

More than 1,700 American composers registered as entrants. After many manuscripts which did not completely meet the terms and conditions announced had been returned, 286 compositions had qualified by February 29, 1936, when this contest was announced to close.

"In arriving at their decisions," says a statement from NBC, "each judge worked separately, not only reading the MS. scores but also listening to recordings of twenty works which the judges' committee appraised for final consideration. This is the first music composition contest on record in which the judges were given opportunity to hear as well as read the compositions judged. The time required for recording these twenty chamber music works and the additional time required by the judges in listening to these records made it impossible for the awards to be announced on the date originally scheduled."

The thoroughness with which the details of the contest were carried out and the general high level of the artistic results redounds in high credit to all concerned, and offers a new testimony to the powerful influence which leading radio chains exert in sponsoring the work of America's more gifted composers. It is a task that should carry with it a rich reward in adding to the store of worth-while music brought to the attention of a wide and potentially cultivated audience.

—o—

Then—and Now

An old list of "Harmonic Warnings for Composers," compiled at about the turn of the century, recently came to hand. It suggested that a great deal of tonal law-breaking must have happened in the last thirty years, all of which must have pained the authority who arranged the list.

Among the things strictly *verboten* were:

Unisons or octaves in parallel movement.

Major or minor thirds, major or minor sixths, ascending chromatically.

Normal or "perfect" fifths, especially between bass and soprano, or contralto and soprano.

Parallel fourths in strict two-part counterpoint, which were stigmatized as "too much inclined to vacuousness."

Parallel major or minor sevenths.

Parallel octaves which, it was stated, "have always been forbidden," since "usually their effect is awkward or confusing."

However, even at that day, it was reluctantly admitted that the very best composers sometimes took liberties, even such a respectable master as Schumann, who in the Romance often used as a middle section for Träumerei doubled the theme above by a solo bass part below.

Since that day the bottom has been knocked out of classic harmony by the daring exploits of the wilder boys of creative music. It is the fashion not only to dare but to do everything possible in order to make a composition sound "new."

And yet the student is still counselled today to observe the rules. There is something hypocritical in this advice which reminds one of the cynical maxim: "Don't do what I do, but what I say."

It is remarkable that harmony teaching still enjoys prestige among the young, for it is sadly in need of revision.

—o—

Stage Management Picks Up

The restaging of Samson et Dalila by the Metropolitan Opera, after a dozen years' absence of this Biblical work from its bills, was an occasion to gladden those who like beauty and coherence in scenic dress. The stage management of Saint-Saëns' hoary work had an unaccustomed freshness, taste and pleasing artistry of groupings, and significant stressing of important action. Briefly, it was a beguiling Philistia in which the errant strong man of Israel was led astray from his historic mission—or perhaps, more correctly, led by devious stages to a dramatic end.

One has so long been made to endure fabled countries on the operatic stage, under aspects that were calculated to frighten beholders by their ugliness and lack of charm, that it was a little unsettling to be confronted with a city of Gaza in which youth, sunshine and beauty were predominant. In the past there has been such bizarre piling-up of Oriental ostentation, proud purple clashing with crimson, *nouveau-riche* lavishness of mosaics and the like, as to give a somewhat stifling air to the Vale of Dagon. And the styles of dress affected by singers of the feminine role were calculated to make of Dalila a most imposing but not quite human sort of adversary. Opulent, yes, but not comfortable to have about.

In the latest Metropolitan restoration which had the scholarly artistic design of the new stage director, Dr. Herbert Graf, things are considerably more engaging. One feels that there has been a mind at work on the visual side of this music drama and that the result is not a performance pitchforked into the midst of some imposing but uncongenial scenery. One gains an inkling of the European ideal of operatic staging, in which the details of color, plastic mass movement, groupings and relations of figures to backgrounds are coordinated with the action and the music. One realizes that what is often asserted as true of European productions, especially in Germany—that the *régisseur* is even more important than the conductor in shaping the production—is a truism which can bear fruit in an artistic product harmonious alike to ear and eye.

—o—

A Monteverdi Renaissance

Signs have not been wanting in recent years of the strong rebirth of interest in the work of Claudio Monteverdi, Italian master of the early seventeenth century. With the announcement of the first performance in New York of portions of his Vesper Music written for the Cathedral of St. Mark's in Venice, to be given by the Schola Cantorum, the interest may be said to find a renewal. But there has been in recent memory at least one of this composer's operas produced in Manhattan—we refer to L'Incoronazione di Poppaea, given by the Juilliard School several seasons ago in d'Indy's revision—to testify to the fact that his music is still potent. In Italy there has been considerable interest in Orfeo, one of the very first of Italian operas, which was revised by the late Ottorino Respighi and produced several winters ago in Rome at the Royal Opera House. A number of beautiful airs from his sacred and secular works are also preserved in the repertoire.

In a sense, 1937 is an anniversary year for this composer, for next May marks the 370th year since his birth in Cremona—the date is uncertain, but he was baptized on the fifteenth. The facts of his career are imperfectly known and do not seem to contain any unusual happenings. He studied with Ingegneri, in 1589 entered the service of the Duke of Mantua, with whom he went to Hungary in the war against the Turks in 1595 and four years later also to Flanders. He married a singer, Claudia Cattaneo, in the service of the Mantovan Court, who died in 1607. In 1613 he succeeded to the important post of *maestro di cappella* at St. Mark's, which he held until his death in 1643 at a stipend of 300 ducats a year, later raised to 400. There were also other sums which were conferred from time to time for exceptional services and he had the free use of a house. So much for the bare outline of his career.

The great contributions of Monteverdi were his enlarging of the older madrigal style and his developing from it a virtually new art of dramatic writing in his stage compositions. An original spirit, ever alert to secure the closer union of words and music and to give the true expressive quality to his harmonies, the composer departed in many respects from the relatively simple style of earlier writers such as Peri and Caccini. Those who study the progress of his muse as shown in his first opera, Orfeo, and his last, Poppaea, find here an astonishing ground to be covered. It amounts to nothing less than a complete revolution, from being written throughout in declamatory style to the type with alternating recitatives and arias, which was already well established in the later seventeenth century and which set the pattern for Italian opera until well into the nineteenth.

But technical innovations and the like would not guarantee the survival of this music except in a historical sense. The real test is made by modern performances, involving many difficulties, since rescoring is dictated by the lack of many of the instruments for which it was written. The sacred Vesper Music, which is to be introduced in New York this month, is given in an edition by Hans Redlich. Other hearings have demonstrated that there is striking modernity in much of the writing of this gifted early Italian master. The latest performance deserves to be welcomed as opening further perspectives on a genius whose freshness and originality have conquered the enormous handicaps placed on its transmission from the days of the Venetian Doges to the world of today.

VARIATIONS

By Leonard Liebling

Beethoven set the example of good feeling between composers when he called attention to Schubert's genius. Schumann followed it up by booming the bell for Chopin and Brahms. Paganini sent Berlioz 20,000 francs after hearing the latter's Harold Symphony. Brahms helped Dvorak to secure a publisher. Liszt broke lances for Saint-Saëns, Grieg, Tschaikowsky, Wagner, and a score of others. Mendelssohn and Liszt forced the world to rediscover Bach. Wagner was the most generous of all—to Wagner.

⁂ ⁂ ⁂

On the other hand, one could recall as many composers who disliked one another's music. However, those were mostly honestly differing men.

Differences of opinion there have always been, ever since that ancient and Biblical account of the Syrian captain, Naaman, who was wroth with Elisha for commanding him to bathe seven times in the Jordan, as a cure for leprosy. Naaman refused to obey, and hotly contended that Abana and Pharpar, rivers of Damascus, were better than all the waters of Israel.

If we chose to fill pages with the differences of opinion among the various religious denominations of the past and present we should require an enormous volume. In the arts, not only musicians, but also poets had their mutual-hate societies. Horace said that Homer sometimes nodded. (The Greeks looked upon their poets as almost equal to the gods.) Ben Jonson, Milton, Byron, Tennyson, Swinburne, ranked Shakespeare as the prince of poets. The old dramatist, Robert Greene, in his book called Groatsworth of Wit, alluded to Shakespeare as "an upstart crow, beautified with our feathers, that with his tiger's heart wrapt in a player's hide supposes he is well able to bombast out a blank verse as the best of you; and being an absolute Johannes fac-totum, in his own conceit the only shake-scene in a country."

Palestrina is called the savior of church music. Pope Pius IV could not do enough to honor him. But then, Berlioz, that unique and gifted Frenchman, detested the music of Palestrina and said that it contained nothing but the mastery of the difficulties of strict counterpoint. He also opined sarcastically that if the conquering of difficulties was a merit, then Palestrina should have written with his feet instead of with his hands. Berlioz, it may be remembered, too, had a distaste for the compositions of Bach, dubbed Handel "a musician of the stomach," and Gluck "a musician of the heart." Beethoven made Bach his daily bread, as did Chopin.

Handel remarked kindly that Gluck did not "know any more about counterpoint than my cook." Beethoven's dictum was that he would uncover his head and go down on his knees before Handel's tomb.

When Weber heard Beethoven's seventh symphony, he gave the verdict that the innovating Ludwig should be put in the madhouse. When Beethoven made acquaintance with Der Freischütz he entitled it "a collection of diminished sevenths."

Schumann dedicated his Carneval to Chopin, who told a friend that "it is not music at all." Mendelssohn rated a Schubert example as "nasty music," but Schumann considered the slow movement of the C major symphony, a piece of "heavenly length." Wagner, commenting on Brahms: "He would be as great as Beethoven if his music sounded as well as Beethoven's."

It looks therefore as if there will always be differences of opinion in music, even when the professional critics are not expressing them. The man of common sense should not be surprised or disturbed when his friend has an opinion radically different from his own. If the common-sense individual is also wise, he gives attention to a new opinion and tries to improve himself. It is only a fool who rejects, without consideration, an opinion with which he does not immediately agree. Shakespeare's advice is that one should

"Give every man thy ear, but few thy voice:

"Take each man's censure, but reserve thy judgment."

Doubtless there are many intelligent and experienced orchestral players who do not agree at all with the conductor's tempo and interpretation. But do these same players stop to think that if they ever got the chance to conduct a work according to their own ideas, they would be criticized by a dozen or two players who held other views?

⁂ ⁂ ⁂

Perhaps harmony could be brought into divergent musical thought if certain fundamental conditions were changed. This is the New Year, and the time to start on new paths. Here are a few suggestions for reforms—a Musical League of Nations with seventeen modernized Wilsonian tonal points:

1.—Establishment of an embargo on critical intolerance.

2.—Limitation of Cavalleria-Pagliacci performances.

3.—Universal disarmament of prima donna conductors.

4.—Reducing the incomes of popular song composers.

5.—Dismemberment of Schönberg's later works.

6.—Guaranteeing the integrity of press-agents.

7.—Regulating the egotism of opera singers.

8.—Enforcing the abandonment of coloratura operas.

9.—Abolishing controversies about Mahler, Bruckner and Sibelius.

10.—Policing concerts to arrest encore hounds.

11.—The real fees of performers to be broadcast, and not those prepared for publication.

12.—All ports of entry to be closed to deadheads.

13.—Self determination to rule as to whether a lad wishes to become a first base or a second bass.

14.—No manager shall annex in commissions more than eighty per cent of an artists's fee.

15.—Wagner operas must end before 2 a. m.

16.—The opera chorus shall be allowed to call the principals anything it likes.

17.—Electrocution of anyone alluding to a certain Rossini opera as The Barbirolli of Seville.

⁂ ⁂ ⁂

Comes this communication: "With piano recitals by Ignaz Friedman, Ruth Slenczynski, Jose Iturbi, Rudolf Serkin, Harold Bauer and Artur Schnabel arranged by him for the season of 1936-1937 at the Mosque Theater in Newark, N. J., Joseph A. Fuerstman, Newark concert manager, soon found himself running out of 'port' side seats, and immediately realized that something had to be done to solve the problem of making the keyboard and artist's fingers visible to sections on the right side of the house as well, which, in an auditorium of the size of the Mosque, seating over 3,500, is naturally more difficult than in a smaller one.

"Mr. Fuerstman now believes he has solved the problem, by the simple device of utilizing two mirrors. The officials of the Pittsburgh Plate Glass Company, by whom the problem was considered, have recommended the plan as entirely feasible, and have undertaken to supply Mr. Fuerstman with the necessary mirrors. The mirrors are to be 18 x 66 inches and will be hung in such positions and at such angles as to make the keyboard visible throughout the auditorium.

"It is hoped to have the mirrors in readiness at the time of the recital to be given by Ignaz Friedman, which is to take place at the Mosque on January 16. This will be the first time in the history of piano recitals that such an arrangement has been attempted, and if successful, is likely to prove indispensable in future piano recitals by great artists."

Ben Akiba, of the dim ages, has left the world his famous epigram that there is nothing new under the sun. Alas, therefore, for Mr. Fuerstman's discovery of the helpful mirrors. Some five or six years ago, more or less, there was a Town Hall piano recital at which a glass reflecting device affixed to the far side and top of the instrument enabled every auditor to see how the digits of the player scampered across the keyboard.

The listening watchers accepted the novelty calmly, and there is no record that it enhanced their enjoyment or understanding of the music and its interpretation. As a matter of fact, their attention was frequently drawn away from the actual performance. (I am not so sure, either, that some of the female auditors were not endeavoring to see whether their hats were on straight.)

At recitals where the pianist's physical gyrations disturb the eye of the onlooker, the best remedy would be to put a curtain between him and the audience.

⁂ ⁂ ⁂

Latest musings of J. P. F., unfailing current observer: "Stravinsky has just arrived from Paris and we are told that he brings a new ballet which illustrates a poker game. Naturally, any player of our national card game must wonder what sort of a deal he is giving us in this latest contribution to the musical pot. Will he pass and raise his previous achievements, be shy, or just stand pat? The call is upon him to show that he has not become a bluffer. . . . Another matter bothers me. Do you remember when you published an item about Ernest Schelling and his large collection of firearms? I sensed at the time that he would sooner or later get into trouble. Well, it has come for Ernest. Did you, or didn't you, read the caption in the New York American of December 26:—'Shelling Kills Five In Madrid; Many Wounded.' . . . Finally, let me remark that I am glad the Germans are not to conquer Spain. Just imagine if they had ordered the Bolero to be danced only to Beethoven's music; if they had replaced the castanets with the zither; if the succulent *pollo* (chicken with saffroned rice) had been exchanged for *Sauerbraten-Sauerkraut;* if Barcelona had been rechristened Beercelona; and if the famed march entrance of the *picadores, banderillos* and *matadors,* had been done to the goose-step. *Dios* and *Donnerwetter!*"

⁂ ⁂ ⁂

Fort Worth, Texas,
December 26, 1936.

Dear Variations:

In Variations, dated December 12, appears a quotation from the Pittsburgh Post-Gazette carrying, in turn, a dispatch from New York reporting the performance there of portly Paul Whiteman, popular purveyor of pagan pieces with the Philadelphia players.

Substantially the same item appeared in our local papers, and both listed among the program details "a 1937 model of Von Suppé's William Tell Overture."

A clandestine message from the place of shades, speaking for Mr. Rossini, asks that his proprietary rights be vindicated.

That this refers indeed to the popular battle horse and not an obscure work of Von Suppé I can testify, since Whiteman played it here a month before the Philadelphia and New York concerts in a joint appearance with the Fort Worth Symphony, closing his stay of over fifteen weeks in this city at the Frontier Centennial.

The tune was based upon that theme of the finale which goes deedle-ee, deedle-ee, deedle-um-dum-dum.

The usually accurate AP seems not to have been called to account for the erroneous ascription.

Harmoniously yours,
E. Clyde Whitlock.

⁂ ⁂ ⁂

From the wastebasketfuls of flotsam and jetsam sent to this desk, I rescued a circular in part appended:

The Fiddler Pays

(The following items must be sold at any cost. I will accept clothing and food as part payment.)

1 Violin (deep melancholic tone) was $650—Your offer? $.....

1 Solo Violin (old) was $250—Your offer? $.....

1 Vivi-Tone Violin (magnetic pick-up and 6 volt portable amplifier (new) great for dance orchestra, was $250—Your offer? $.....

1 Mando Bass (Gibson) was $145—Your offer? $.....

1 Gibson Banjo Mandolin with resonator and case was $125—Your offer? $.....

1 Gibson F. 4. Mandolin was $157.50—Your offer? $.....

One course (printed "U") Harmony. 100 lessons were $110, I ask $15.

One course in Musical History, Analysis and Appreciation of Music. 30 lessons were $75, I ask $10.

One course in Advanced Composition (Formenlehre). 50 lessons were $145, I ask $25.

One course in Public School Music. 100 lessons were $70, I ask $15.

One course in Advanced P. School Music (Supervisor). 100 lessons were $85, I ask $15.

One course in Double Counterpoint and Canon. 10 lessons were $50, I ask $10.

I will sell my original exams to the above course which will be a help to some serious student and musician working for a degree; they may also help some "New Deal" player to become a "musician".

Send self addressed envelope for itemized contents of any of the above course to "Raw Deal"

Box 500
208 East 86th Street
New York City

⁂ ⁂ ⁂

What has become of the famed British humor? In London, last week, the broadcasting moguls banned from the air all tunes out of The Merry Wives of Windsor.

⁂ ⁂ ⁂

A.H.S. thinks that "a special award for inappropriateness should go to the organist of New York's magnificent Temple Emanu-El, who during the entire recent funeral services (December 20) for the late Dr. Henry Moskowitz, played the Liebestod from Tristan and Isolde."

⁂ ⁂ ⁂

"Some persons are judged," wrote Chopin to Fontana, "by seeing them speak and hearing them eat."

⁂ ⁂ ⁂

King Frederick Wilhelm IV of Prussia, bored at a Royal Opera performance, left his loge, and found a page sleeping in the anteroom. "Aha," said Majesty to his adjutant, "the rascal's been listening at the keyhole."

About once a year W. G. van Schmus, the director of Radio City Music Hall, gets excited over Lily Pons and throws a party for her. It always happens just before Lily's pictures are fed to the public; so, since her new opus, That Girl From Paris, started clicking at this Rockefeller emporium last week, W. G. pulled his celebration on the Tuesday before New Year's Day.

Rattling my scotch and soda, I pushed my way through the guests assembled to feast my eyes on Lily, dressed in a silver cloth ensemble with black trimmings. By her right side was Andre Kostelanetz and flanking her on the left was that regal (?) creature, Margherita Tirindelli, who fights Lily's battles for her. Not far distant was Leland Hayward, who handles Lily's picture contracts for her, and talking rapturously to him were Constance Hope and Edith Behrens, who write the publicity for Lily that keeps her in newsprint. Surrounding this group I spotted Nat Shilkret (visiting Manhattan from the wild life of Hollywood), who did the musical background of Lily's new film, and conversing nonchalantly with him was Gus Eyssell, who checks the money that is paid by pedestrians to gaze upon the flickering features of Lily at the Music Hall. Hazel Flynn, who roots for Lily one week or two and then shifts to Katherine Hepburn or some other cinema personality, merely to stimulate business for the Rockefellers, was completely absorbed in Eileen Creelman's witticisms, for Miss Creelman is the gal who writes in the New York Sun about Lily and others.

Fringing this rapturous audience, I identified three RKO publicity staff members, and Messrs. Liebling, Perkins, Siegel, Seaman, Johnson, Key, together with Mmes. Bennett, Eaton and Weber, who tell their various newspapers' readers how well Lily sings when she does.

Strangely enough, the only Lily associate I couldn't find at the party was Freddie Schang, who secures concert engagements for Lily. He must have been ill, for no other excuse could possibly be adequate for his absence.

It was a swell Lily party.

* * *

Washington, D. C.

Dear Mr. Snooper:

I have been puzzled for several weeks. And when a girl is puzzled it's something, I can tell you. Finally I solved my dilemma by the enclosed riddle which I humbly ask you to gaze upon.

RIDDLE

If a Baltimore girl could make
Edward VIII quit a-Kingin' it—
Could a Baltimore man make
Rosa Ponselle quit a-singin' it?

Answer: No; because the Female of the Species is more deadly than the Male. (With apologies to Rudyard Kipling.)

Sincerely,

ADELE ——.

* * *

Although I assure you I was at home, fast asleep, on the night Josef and Rosina Lhevinne entertained at the Beethoven Association for Mr. and Mrs. Robert Casadesus, I have been presented with the reliable information that "Damon" Triggs and "Pythias" Brodsky (properly christened once upon a time Harold and Vera) were the dashing couple of the affair.

First they rushed to the party from their nationwide two-piano broadcast, played the Haydn-Brahms variations in what my correspondent describes as "sheer mastery—extraordinary—phenomenal—glorious" (I do wish my vocabulary contained such adjectives), skipped full-tilt down the marble staircase to return to the radio studio for a midnight broadcast, and then ran back breathlessly to the party to regale the reluctantly departing guests with a *pot-pourri* of pianism.

Vera and Harold, so I understand, were not the only music makers, for the Brahms G minor quartet was "exquisitely" performed by Isabelle Vengerova, pianist; Daniel Karpilovski, violinist; Lillian Fuchs, viola; and Felix Salmond, cellist.

Of the people assembled to salaami at the honored French musicians' feet, my deputy only remembered seeing the following: Sascha Gorodnitzki, Pierre Luboshutz, James Friskin, Rae Robertson and Ethel Bartlett, Vera and Maurice Aronson, Albert von Doenhoff, Nadia Reisenberg, Sue Prosser, John Erskine, Homer Samuels, Sigismond Stojowski, Prince and Princess Erisoff, Mrs. Frederick Steinway, Erno and Mrs. Rapee, Mrs. Henry Morgenthau, Mrs. Morris Loeb, Dr. and Mrs. Edgar Stillman Kelley, Arthur Hartmann, Leonard Liebling, Ruth Draper, Dr. and Mrs. Eugene Noble, Mr. and Mrs. Joseph Schuster, Dr. and Mrs. Lieb, Reginald Sweet, Mr. and Mrs. Von Riper, Helen Worden, Samuel Pisa, Henriette Weber, Lucien Wulsin, Mr. and Mrs. J. Campbell Phillips, Mrs. Hylan, Cyrena Van Gordon, Florence Easton, Ernesto Berúmen, James Levey, Vera Fonaroff, Maria Kurenko, Mrs. Richard Stokes and Mr. and Mrs. Franklin Robinson.

If you ask me, Rosina will be just frightfully annoyed because the roster isn't complete. Where, for instance, was Harold Bauer?

"My, my . . . all those notes played so fast."

Richard Crooks Feted as Soloist with Trenton Orchestra

TRENTON, N. J.—An event long to be remembered among a large group of Trentonians was the second appearance of Max Jacobs and the Trenton Symphony Orchestra this season on December 15. Richard Crooks, tenor of the Metropolitan Opera, was the guest artist. It was by far the most auspicious performance yet given by the orchestra, and an overflowing audience extended to both ensemble and artist an ovation which was certainly deserved.

Mr. Crooks was on familiar ground. Trenton's native son, he received his early training here and it was as a boy soloist during the Trenton Music Festival of 1912 that his voice first attracted nation-wide attention. Here was an occasion where his friends could provide concrete evidence of their pride in him, and this they did with an exhibition of enthusiasm unknown at similar occasions in this city.

He chose three arias, melodic in type, for which his voice is beautifully adapted. Handel's Where'er You Walk from Semele; Una Furtiva Lagrima, from L'Elisir d'Amore (Donizetti); and La Rêve, from Manon (Massenet) were programmed numbers sung with the orchestra, and it is doubtful if they have been heard to more advantage here before. Each number was handled in perfect fashion. Mr. Crooks enraptured his audience and warranted the unusual ovation that he received. Accompanied at the piano, he generously sang four encores of more familiar songs, again thrilling the audience.

Max Jacobs' creditable interpretations of fine music and the capable musicianship now so evident in the orchestra provided a performance no less satisfying than that of their eminent guest-artist. The numbers included the sprightly overture to The Secret of Suzanne (Wolf-Ferrari), Rustic Wedding Symphony (Goldmark), Invitation to the Dance (Weber) and Les Preludes (Liszt).

With the exception of the dramatic last number, this program was one of gaiety and joy and aided remarkably in making the evening the gala occasion that it was. The Goldmark symphony was especially appreciated, for it was given a magnificent reading.

W. T. R.

Tudor Group Appears Under Direction of Marguerite Potter

Marguerite Potter, founder and director of the New York Madrigal Society, has formed an organization in New York called the Tudor Group, consisting of a selected number of singers from the Madrigal Society Women's Chorus, assisted by Lois Bannerman, harpist. Each member is costumed in the Henry VIII period designed by Estelle Clayton Lewis. The first appearance of the Tudor Group was at the Musicians Club at the Hotel Plaza, New York, on December 8, when a program of music by Gibbons and Montani was sung, with harp items by Grandjany and John Bull. Old English airs and carols were also sung. Esta Pike was the accompanist. The group had further appearances in New York at the Morningside Club, December 13; 24, Business and Professional Womens' Club, Hotel Biltmore; and, on January 24, is to sing at the Pythian Temple.

Joslyn Memorial Recitals in Omaha

OMAHA, NEB.—Musical activities in this city have been limited of late to those held in the two auditoriums of the Joslyn Memorial. The regular Sunday afternoon programs given in the large audience room have brought to a hearing Esther Leaf and Martin Bush, organists, Esther Nelson, mezzo-soprano and Mary Fitzsimmons Massie, soprano.

In the lecture hall the Omaha Music Teachers' Association sponsored a program presenting Mirel Saxe, pianist, Mildred Gibson Slocum, soprano and Esther Steinberg, violinist. Individual piano recitals were given in the same room by Evelyn Smith and Abram Dansky.

J. P. D.

I See That

The Buffalo (N. Y.) Philharmonic Orchestra (Lajos Shuk, director) will perform the seventh symphony by Bruckner, and the Venusberg Bacchanale, Paris edition (Tannhäuser) at their third concert.

* * *

Jacqueline Salomons, French violinist, arrived on the SS. Manhattan on December 24. Her first tour includes engagements in Michigan, Ohio and Oklahoma.

* * *

On December 5 Ethel Pyne sang the Star Spangled Banner at the District Bar Association dinner at the Mayflower Hotel, Washington, D. C. The same day the soprano gave a program for the Columbia Heights Arts Club. Earlier in the season Miss Pyne broadcast from WRC for the Federation of Women's Clubs.

* * *

Amy Ellerman on December 4 gave a recital at Keuka College, N. Y., and on December 10 she appeared in the presentation of The Messiah with the Washington Heights Oratorio Society, New York.

* * *

May Rosecrans, diseuse, combines character sketches in costume, dramatic recitation and harp-playing on her programs.

* * *

Felix Robert Mendelssohn, cellist, took part in a musicale at Mrs. John Henry Hammond's home in New York, during November. With Dr. Erb at the piano he performed an adagio (Mozart), gavotte (Mendelssohn) and Arlequin (Popper).

* * *

Franz Liszt was the subject of a lecture-recital given by J. Magnussen before the members of the Music Students Association of America in Steinway Hall, New York, December 11. Mr. Magnussen was assisted by Lita Selwyn, who sang Die Lorelei.

Goeta Ljungberg has been engaged for a recital at the University of Albuquerque, New Mexico, on January 12 and at the New Mexico State Teachers College on the 18th of the same month.

* * *

Lois Bannerman, harpist, played as soloist for the Junior Assembly of Yonkers, N. Y., an January 3; and plays for State Normal School at New Paltz, N. Y., on January 12.

* * *

Phyllis Iora Wagner, lyric soprano, has been heard as a song recitalist and over the radio. Recent engagements for her have been in New York City, Worcester, Mass., South Norwalk, Conn., New Bedford, Mass., Stamford, Conn., Gloucester, Mass., New Brunswick, N. J., Danbury, Conn., and Vineland, N. J.

* * *

Edward Duley, tenor, appeared as soloist for the tenth annual Police Association concert at the Connaught Hotel, Hamilton, Ont. Mr. Duley, who has been with the National Music League, has now gone under personal management.

* * *

Eleanor Berger, dramatic soprano, sails next month for European appearances in London, Paris, Vienna, Rome, Budapest and Copenhagen, beginning in Rome on March 6. Miss Berger will return to America in March and go to Mexico City, where she is scheduled for several recitals at the Anfiteatro de Bolivar.

* * *

The American Guild of Organists held a Christmas Party at Schrafft's, New York, on December 28. Carols and madrigals were sung.

* * *

The Barnard Glee Club, assisted by the Rutgers University Glee Club, presented a concert at Barnard Hall, New York, December 5.

* * *

Randolph P. Hanson conducted the Brooklyn University Glee Club in the winter concert at the Hotel Bossert on December 11.

* * *

The New York Alumnae Club of Mu Phi Epsilon held a concert at the Mu Phi Club House, New York, on December 9. Participants were Cecile Vashaw, Audrey Augenti, Elizabeth Ball and Eleanor Berger, with Geraldine Sturtevant, accompanist.

* * *

The Charleston (S. C.) Community Concert Association, organized last July by Mrs. Albert Taylor, Martha Laurens Patterson, Nathalie Dotterer and others, has opened its season with a program by Carola Goya, Spanish dancer. Other artists to be heard in this series are Bartlett and Robertson, duo-pianists; Rose Bampton, mezzo-soprano of the Metropolitan Opera; and Nathan Milstein, violinist.

* * *

Frederic Baer, baritone, gave a recital in Oswego, N. Y., on December 10.

* * *

Guiomar Novaes, Brazilian pianist, appeared in a program in Baton Rouge, La., on November 30.

* * *

The Russian Imperial Singers appeared on the concert series in London, Ont., on December 1. The next day they sang in Fredonia, N. Y., and then proceeded to fulfill engagements in Paducah, Ky., on December 5; 7, Uniontown, Pa.; 8, 10 and 11, Indiana, Shamokin and Hazelton, Pa.

OBITUARY

Dr. Carl Stumpf

BERLIN.—Dr. Carl Stumpf, professor of psychology at Berlin University, originator of "tone psychology" and founder of the Berlin Psychological Institute, died on December 29 at the age of eighty-eight. Dr. Stumpf had been professor of psychology at Prague, Halle and Munich as well as Berlin. He published several books on music.

M. N.

William Meyer

JACKSONVILLE, FLA.—William Meyer, musician and teacher, for more than thirty-five years associated with the musical life of this city, died here on December 7. His studio has turned out many musicians during his long residence. Mr. Meyer was born in Berlin about sixty years ago. He came to Jacksonville in the late '90's.

W. C.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, January 9
Boston Symphony Orchestra, Carnegie Hall (A)
New York Philharmonic-Symphony Society, Carnegie Hall (E)
Gaspar Cassado, cellist, Town Hall (A)
Grace Castagnetta, pianist, Town Hall (E)

Sunday, January 10
New York Philharmonic-Symphony, Carnegie Hall (A)
Robert Casadesus, pianist, Town Hall (A)
New Friends of Music (Gordon String Quartet, Karl-Ulrich Schnabel, pianist) Town Hall (5:30 p. m.)
Catherine Duveen, soprano, Town Hall (E)

Monday, January 11,
Beethoven Association, Town Hall (E)
Rudolf Serkin, pianist, Carnegie Hall (E)

Tuesday, January 12
Lennart von Zweygberg, cellist, Town Hall (A)
Albert Hirsh, pianist, Town Hall (E)
Lily Pons, soprano, Carnegie Hall (E)
Milo Miloradovich, soprano, The Barbizon (E)

Wednesday, January 13,
Schola Cantorum of New York, Carnegie Hall (E)
Michael Zadora, pianist, Town Hall (E)

Thursday, January 14
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 15
Philharmonic-Symphony Society, Carnegie Hall (A)
Golden Hill Chorus, Carnegie Hall (E)
Helen Teschner Tas, violinist, Town Hall (E)

Saturday, January 16
Philharmonic-Symphony Society, Children's Concert, Carnegie Hall (M)
Budapest University Chorus, Carnegie Hall (E)
Joseph Szigeti, violinist, Town Hall (A)
New York Banks Glee Club, Town Hall (E)

Sunday, January 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Frederick Jagel, tenor, Town Hall (A)
New Friends of Music (Pasquier Trio and Elizabeth Schumann, soprano), Town Hall (5:30 p.m.)
Sigrid Onegin, contralto, Town Hall (E)

Monday, January 18
Line Zilgien, organist, Town Hall (A)
Genia and Pierre Luboshutz, duo-pianists, Town Hall (E)

Tuesday, January 19
Ferde Grofe and His Orchestra, Carnegie Hall (E)
Gilbert Ross, violinist, Town Hall (A)
Stradivarius Quartet of New York, Town Hall (E)
Eleanor Blake, contralto, The Barbizon (E)

Wednesday, January 20
Selma Kramer, pianist, Town Hall (E)
Leo Cherniavsky, violinist, Carnegie Hall (E)

Thursday, January 21
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 22
Philharmonic-Symphony Society, Carnegie Hall (A)
Maurice Ames, soprano, Town Hall (E)

Saturday, January 23
Philharmonic-Symphony Society, Children's Concert, Carnegie Hall (M)
Joseph Szigeti, violinist, Town Hall (A)
Martinez Oyanguren, guitarist, Town Hall (E)

Sunday, January 24
Philharmonic-Symphony Society, Carnegie Hall (A)
Myra Hess, pianist, Town Hall (A)
New Friends of Music, Town Hall (5:30 p.m.)
Erika Morini, violinist, Town Hall (E)

Monday, January 25
Andrew C. Haigh, pianist, Town Hall (A)
Etienne Amyot, pianist, Town Hall (E)

Tuesday, January 26
Anne Mary Bentley, pianist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
Ruth Bradley, pianist, Betty Martin, soprano, The Barbizon (E)

Wednesday, January 27
Igor Stravinsky and Samuel Dushkin, pianist and violinist, Town Hall (E)

Thursday, January 28
William Ebann, artist-pupil recital, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Raya Garbousova, cellist, Town Hall (E)
Hope Miller, song recital, Steinway Hall (E)

Saturday, January 30
Joseph Szigeti, violinist, Town Hall (A)
Josef Hofmann, pianist, Carnegie Hall (A)
Maria Kurenko, soprano, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, January 31
Philharmonic-Symphony Society, Carnegie Hall (A)
Andres Segovia, guitarist, Town Hall (A)
New Friends of Music, Town Hall (5.30 p.m.)
Dalies Frantz, pianist, Town Hall (E)

Monday, February 1
Jeanne Behrend, pianist, Carnegie Hall (E)
Stell Andersen, pianist, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

Tuesday, February 2
Nathan Milstein, violinist, Carnegie Hall (E)
Lilian Knowles, contralto, Town Hall (A)
Dessoff Choirs, Town Hall (E)

Wednesday, February 3
Eudice Shapiro, violinist, Town Hall (A)
Kirsten Flagstad, soprano, Town Hall (E)

Thursday, February 4
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 5
Philharmonic-Symphony Society, Carnegie Hall (A)
Cecil Leeson, saxophonist, Town Hall (A)
Povla Frijsh, Danish soprano, Town Hall (E)

Saturday, February 6
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Mandolin Orchestra and Doris Humphrey and Charles Weidman, Town Hall (E)
Clara Lang, soprano, Town Hall (E)

Sunday, February 7
Philharmonic-Symphony Society, Carnegie Hall (A)
Igor Piatigorsky, cellist, Town Hall (A)
Felix Salmond, cellist, Town Hall (E)
New Friends of Music (Pro Arte Quartet and Emanuel List), Town Hall (5:30 p m.)

Monday, February 8
Jose Iturbi, pianist, Carnegie Hall (E)
Pasquier Trio, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, February 9
Benno Rabinof, violinist, Carnegie Hall (E)
Joseph Knitzer, violinist, Town Hall (E)

Musicales

Paul A. Pisk and Sylvia Alvers in Wolf Lecture-Recital

The New School for Social Research was the scene of a lecture-recital by Paul A. Pisk, pianist and musicologist, and Sylvia Alvers, mezzo-soprano, on December 30. The program was devoted to Hugo Wolf and included what was probably the first American hearing of ten of the posthumous songs recently discovered in Vienna. These date from the period 1876-1883, or the decade when the composer was between sixteen and twenty-three years old. As Dr. Pisk made clear in his introductory remarks, some of the works are immature but there are strokes of genius in others presaging the composer's masterly Lieder style. Miss Alvers revealed a warm voice and interpretative feeling in her performances, which included also some of the mature Wolf masterpieces. The audience was warmly appreciative of the program and demonstrated it in frequent recalls for the artists. R. M. K.

From Our Readers

Musical Disarmament

Amsterdam, N. Y.
Dec. 28, 1936.

To the Musical Courier:

The item appearing in the Musical Courier of October 31, 1936, stating that "someone is launching a campaign to keep marches off the air, so as to lessen the desire for war," has just come to my attention. Carrying out such an idea would seem to be something like bottling up a deadly substance, which must have air to keep it from exploding.

Directly opposed to this method is a plan that is under way to have an "assembly" of the youth of the United States and Canada, at International Peace Park, on the border line, shortly after school closes next summer. The idea is to take the trappings of war—drums, trumpets, inspiring music; the tramp of marching feet—all those things that thrill any normal person, and use them to promote the spirit of fun and goodwill.

Dorothy Canfield Fisher has said: "Only when youth can find peace as thrilling as war will youth devote itself to the maintenance of peace."

There is thrilling romance in that statement of H. G. Wells: "The unarmed Canadian frontier is perhaps the most hopeful line in the political geography of the world." One purpose of this "assembly" is to draw the attention of the world to the fact that two peoples can be—and are being—good neighbors.

The plan has the hearty approval of Rear Admiral Byrd, and he hopes to be able to do something about it.

It will, of course, be necessary to have new marching songs that have no war associations.

Very truly yours,
MABEL KEEFER.

He Knows What He Wants

College of Wooster, Wooster, Ohio
December 15, 1936.

To the Musical Courier:

I was very much interested in the editorial, What the Public Wants, in your issue of December 12, but in all the hashings and re-hashings which this time-honored problem has received it seems to me the most important factor involved has never been considered. This is my third year as a gray-beard in the academic world, but before settling down to this prosaic life I kicked around in the professional world in New York long enough to give me what I consider sufficient experience to see several dozen angles on this question.

Has it ever occurred to the sages quoted in your article that the reason the public out here in the so-called "sticks" doesn't take to more substantial fare might be found in an examination of the performances of the artists themselves? No one knows better than I that giving concerts on "the road" is not a bed of roses, and that it is not possible to be always in the pink of condition, but I am getting heartily sick of hearing droopy recitals, only politely received, explained away on the grounds that the program went "over their heads." Why blame it on the audience? A similar performance in New York would have brought forth an unmerciful panning from the critics.

The other evening I sat through the dullest, deadest, most stupid performance of a Beethoven sonata it has ever been my misfortune to hear. And this by a fiddler of reputable standing. Of course it went flat! The rest of the program was made up of a collection of drivel that any self-respecting artist would have blushed to perform in New York, but it was performed in tolerable fashion and naturally was received more cordially. But I have no doubt that the artist concerned is now convinced more than ever that the program should have been made up entirely of such stuff that any one can play in his sleep.

Last year a soprano singing in this section was heard to say after a particularly insensitive performance of a song by Debussy, "I should have known better than to try to put anything so subtle across here."

Those of us who are spending our lives trying to raise the standard of musical appreciation out here in the country need the cooperation of the artists, not a condescending attitude. Give us good performances of good music and you'll see. I don't offer any solution for bringing this about, but I certainly think it is high time for the public to stop taking the rap for a situation in which it is not entirely at fault.

Cordially yours,
ROBERT PAYSON HILL.

Foreign News in Brief

American Mezzo Abroad

EDINBURGH.—Flora Collins, born of American pioneer stock on an Indian reservation, has been delighting Scottish audiences in vocal recital. She has a mezzo voice of good quality and considerable range. Her programs included groups of English, German, French, and Spanish songs. W. S.

Scots Like Greenlees

EDINBURGH.—The Scottish baritone Loudon Greenlees, now in America, made his first appearance here recently, singing in conjunction with the Boyd Neel String Orchestra. The reception of both was of the warmest description. W. S.

Useful Propaganda

GLASGOW.—The Active Society, which has been doing much in championing modern continental and American music and composers in Scotland, has now entered the field on behalf of our native musicians. A recital of new works by Francis George Scott, Cedric Thorpe Davie, and W. B. Moonie, showed the modern trend of composition based on traditional Scottish idiom. W. S.

Graz Applauds Jean Tennyson

GRAZ.—Jean Tennyson sang Mimi in La Boheme here on December 14. The performance was a tremendous success, with the audience remaining long after the final curtain to applaud Miss Tennyson. S. T.

Goethe Honored with Music

ROME.—The one hundred and fiftieth anniversary of Goethe's entrance into Rome through the Porta del Popolo was recently celebrated with special importance at the Villa Sciarra-Wurts, seat of the German Academy. Goethe's Roman Elegy and a program of music inspired by his poetry were performed. S. S.

Lily Djanel at Lyons

LYONS.—The Municipal Opera scored an outstanding success with its recent staging of Strauss' Salomé. Lily Djanel, in the title role, created a sensation, which she always does in that part. Not only has she the voice, temperament, and art essential to the difficult impersonation, but also is a beautiful dancer. Her performance in the Seven Veils resulted in an ovation. I. S.

Nouneberg Again to Teach at Salzburg

SALZBURG.—Louta Nouneberg, creator of the piano method using slow motion pictures (*Cinema au Ralenti*), has again been engaged by the Mozarteum Academy, at Salzburg, to teach next summer, using her films. Special classes of groups of ten will be formed for teachers. During the last session of the school, Gerda Schallbruger, a Yugo-slavian pupil of Mme. Nouneberg, played the Schumann concerto with the Academy Orchestra. She was immediately engaged to play the same concerto with orchestra in Vienna and in Zurich. The Mozarteum Academy will change its name to International Summer Academy for Music.

Elisabeth Schumann's Art

DUBLIN.—In consequence of Guilhermina Suggia's illness, there was a change of program from a cello to a song recital for the fourth concert of the Royal Dublin Society. While all heard with regret of the indisposition of the distinguished cello virtuosa, it must be owned that the society procured a wonderful substitute in Elisabeth Schumann, who charmed by her winning personality, graceful, natural style, and ripe art. Ease of singing distinguished her Beethoven, Schubert, Brahms, Mozart, Wolf, Strauss, and Pfitzner. It was delightful to feel that the vocalist had the ability to concern herself solely with the spirit of each work. George Reeves did excellent work at the piano. Each concert—for there were two, one in the afternoon, one in the evening—was attended by a large and rapturously appreciative audience. M. F. L.

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Berlin Has Thriving Musical Winter

(*Continued from page 5*)

and at the same time an exceptional *Stimmungsgeiger*, performing with elegance and ease his arrangement of the Rosenkavalier waltz. Emil Telmanyi and Erich Röhn completed the bouquet of first class violinists.

The toplight of the cellists was Gaspar Cassado. He had a sold out house (Beethovensaal). Theo Schurgers and Armin Liebermann tried to compete with him, the first in Meistersaal, the second in Bechsteinsaal. Their concerts were not sold out.

ALSO MANY PIANISTS

There were also many keyboard lions who earned big laurels. Alfred Cortot's recital's in the Bachsaal were sold out weeks ahead. Other brilliant seances were those of Josef Pembaur, Claudio Arrau, Wilhelm Kempff, Eduard Erdmann, Adrian Aeschbacher. Concerts were also given by Edith Axenfeld, Karl Heine, Ahrens, Hermann Drews, Hugo Korthen-Koth, Arno Erfurth, Bruno Kretzschmayer and Helina Sembrat.

VOCAL STRAINS

Gigli sang in the Scala and it was sold out. Franz Völker vocalized in the Singakademie and a week in advance not a place was to be had. Karl Schmidt-Walter, baritone of the Deutsche Opernhaus, filled Beethovensaal. Other singers, however, did not have the afore-mentioned luck. Josef Lichius, with his fine, warm baritone, did songs of Hugo Wolf; Gusta Hammer, of the Hamburg Opera, enchanted her friends in Singakademie, where also appeared Lore Fischer in Schumann, Pfitzner and folksongs. Heddy Voss, soprano, had a *Liederabend*, Alice Franck another, and Phoebe Thomson, a third. If they did not get much at the box office, at least they got lovely flowers. Then there was a memorable concert by Lula Mysz Gmeiner, a festival in celebration of her forty years in vocal art.

OPERATIC ACTIVITIES

Verdi's Don Carlos was heard at the Staatsoper with telling effect. The Great Inquisitor was poignantly personified by Walter Grossmann. King Philipp II had a striking actor and singer in Josef von Manowarda. The beautiful tenor of Franz Völker—a new Prussian *Kammersänger*—characterized Don Carlos, and Francisca von Dobay sang young Queen Elizabeth nobly. Herbert Janssen was a sympathetic Marquis Posa. By far the best was Margarete Klose in the role of Princess Eboli. The stage pictures by Edmund Erpf, *mise-en-scène* by Josef Gielen, and the conducting by Werner Egk (composer of Zaubergeige) did much to enhance the monumental impression of the presentation.

Then the Staatsoper jumped from Spain to Poland, from whence Halka was taken. Poland's national opera, it was composed in 1848 by Moniuszko. Tiana Lemnitz did her best as Halka; Marcel Wittrisch gave the unhappy love of Jonteck a sentimental expression with the top notes of his tenor; Carl August Neumann and Carla Spletter rounded out the cast. The dances and ballets, prepared by Lizzie Maudrik, were exquisite and delighted the well-filled house. Leo Blech was the safe conductor, warmly greeted by friends and followers.

At the Deutsche Opernhaus, the Ring performances have proved highly successful. Lustige Witwe, by Lehar, attracts big audiences over and over.

AN OPERETTA "SMASH"

Clemens Schmalstich's operetta Wenn die Zarin lächelt is also a magnificent drawing-card. Schmalstich, professor at the Hochschule für Musik, composed plot and music and seems to haave hit the nail on the head. The story is simple and romantic, the music retainable and charming. Pictures and costumes by Benno von Arendt and staging by Hans Batteux are gorgeous. Schmalstich conducted and a first class cast consisting of Ingrid (Berta Stetzler), Potemkin (Hans Wocke), Fedor Screpjagin (Willy Worle), his wife (Margret Pfahl), Knut (Hans Florian), the Tsaritzza (Florence Thiess), Tortscheck (Eduard Kandle), created a marvelous performance and earned a stormy applause, especially Margret Pfahl, whose charming humor and lovely voice enraptured the crowded auditorium.

Radio Highlights

Dialed by M. L. S.

O jazz, where is thy sting in this year of Our Lord 1937? Did not the impeccable General Motors program of January 3, presented from New York's tone temple Carnegie Hall, have as guests Paul Whitman and his myrmidons? An hour of jazz, streamlined and polished for concert hearing, glittering and many-faceted, was sent out over the WEAF network. The soloists were Caspar Reardon, "hot" harpist, and Ray Middleton, baritone.

The Ford Hour (WABC) of the same night was as brilliant but more conservative, bringing the usual symphony orchestra under Jose Iturbi and as assisting artist the operatic songstress, Lily Pons. Miss Pons' coloratura art dominated the hour, supplemented with the accustomed sterling performance of the orchestra.

Another in the Sunday evening Classics of the Keyboard series of WOR was given by Alfred Wallenstein and his orchestra, with Ernst Victor Wolff presiding alternatively at harpsichord and piano and Leonard Liebling furnishing illuminating comment. Mr. Wolff improvised this week on a theme suggested for the purpose by Igor Stravinsky.

An outstanding daytime program of the preceding week was given on Thursday afternoon, when the NBC Music Guild sponsored Harold Morris, pianist-composer, and the Phil-Sym String Quartet in a performance of Mr. Morris' piano quintet. This composition is couched in terms of modernism. The instrumentation is arresting and Mr. Morris has displayed a keen sense of melodic development. . . . Another highly enjoyable feature of the NBC Music Guild took place on Tuesday (blue network), when the Lincoln Nebraska Cathedral Choir (John M. Rosborough) were heard. This is a fine choral organization, made up of fifty-five voices.

Norman Jolliffe Active in Concert and Teaching

On January 10, Norman Jolliffe begins his nineteenth year as baritone soloist at the Marble Collegiate Church on Fifth Avenue, New York. Though actively engaged in teaching, Mr. Jolliffe also fulfills many concert engagements. His recent activities in New York include singing in The Messiah with the Washington Heights Oratorio Society, in Elijah at St. Bartholomew's Church, a re-engagement at the Century Theatre Club; an appearance at the Prince's Bay Women's Club of Staten Island and at the Greenwich, Conn., Yacht Club. Early in January he sings for the Brooklyn Institute of Arts and Sciences, and the Dickens Fellowship Club of New York. He has been engaged by Dr. Hollis Dann to sing the title role in Elijah at Wheeling, Va., in February.

Edwin Grasse Heard in Three Capacities

An artist appearing in a threefold capacity, that of organist, violinist and composer, is Edwin Grasse. On December 27 he was featured at the Richmond (Mass.) Congregational Church, giving a candle-light recital. The organ there has been partially enlarged by the rector, who personally added a solo-manual organ. Mr. Grasse played works by Rheinberger, Schumann, Brahms and Bach, followed by Grasse's own intermezzo, a pastoral by Guilmant, Widor's toccata and the preludes to Lohengrin and Die Meistersinger. With the Rev. William Crane at the organ, he performed Aria (Goldmark) and a prelude by Pugnani. Mr. Grasse returned to New York for the broadcast of the National Bureau for Blind Artists, WNYC, on January 2.

Lilias Mackinnon in America

Lilias Mackinnon, English pianist and representative of Tobias Matthay, arrived on the SS. President Roosevelt on December 24. She proceeded at once to Chicago, where she addressed the M. T. N. A., December 28-30, to be followed by other lectures there Later she appears similarly for the Boston University Music Department. On a previous visit to America she lectured on Mnemonics (memory course).

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Edinburgh Responds to Baton of Szell

Conductor Warmly Welcomed in Scottish City—Yelly d'Aranyi, Cassado, Harriet Cohen, Sir Donald Tovey, Loudon Greenlees Add Art to Season

EDINBURGH.—The Scottish Orchestra has commenced another season under Georg Szell, and it has responded heartily and spontaneously to his baton.

Three concerts came into purview with programs of great variety and appropriateness. Smetana, Haydn and Mozart loom in these programs. All through there are romance, lightness, brilliancy—nothing even remotely highbrow, and little that is lowbrow, and it would not be possible to exaggerate the enlivening joys of this season's Scottish Orchestral Concerts, so far as they have gone.

HIGH STANDARDS EVERYWHERE

The same spirit seems to be animating all concertgivers in Scotland this season, and the Reid Orchestral Concerts have probably never been better in point of programs and performance than they are this year. I say nothing about the Wagner concert which might have been arranged for no other purpose than to give Professor Tovey an excuse for writing an analytical program, the main reason for which seems to have been that of explaining why such a program should never have been submitted. The second of the month's concerts included Beethoven's violin concerto and Brahms' cello concerto, with an *adagio* and *rondo* for cello and orchestra, by Dvorak, with Yelly d'Aranyi and Gaspar Cassado as soloists; and at the following concert we had Schumann, Haydn, Arnold Bax (Saga Fragment) and Elizabeth Maconchy (piano concerto).

Harriet Cohen was soloist in the two last-named works, but her tone is somewhat light for true effectiveness in concerted works and the result was a bit disappointing. Her style is more suited for recital than for orchestral work. Prof. Tovey, who is delivering the Cramb Lectures on Music in the University of Glasgow, conducted all these concerts in his own inimitable style.

MANY RECITALS

November recitals of note were those of Marjorie Ballantyne, débutante cellist, one of the season's discoveries. Then Loudon Greenlees, well known in America, created something of a sensation by his exquisite singing when he appeared with the Boyd Neel String Orchestra. He has a pleasing voice and won a success. Flora Collins, American singer, paid a return visit and again revealed herself as a singer of widely catholic attainments.

The Brosa String Quartet, under the auspices of the Edinburgh Music Club, appeared in a program of two items: Franck's D major and Schubert's G major quartets. The clarity and chastity of the former and the vigorous romance of the latter were elucidated in a manner that had to be heard to be believed.

And lastly, Lili Krauss, pianist, and Simon Goldberg, violinist, added further pleasure for all of us by their sonata recital, given because of the extremely favorable reception they had in Scotland last year.

WILLIAM SAUNDERS.

WOLFGANG REBNER

has completed a world tour as Emanual Feuermann's accompanist. Their tour included appearances in the United States, Japan, China, Honolulu and South America. During one year they played ninety-five concerts and traveled 70,000 miles. Mr. Rebner is now in New York and in the near future will go on tour with Raya Garbousova and Ginette Neveu.

Mary Lee Read Singers Heard

The Mary Lee Read Singers, a choral group directed by Mary Lee Read, sang Christmas carols at the Grand Central Terminal in New York on Christmas Eve. The program was sponsored by the New York Central and New Haven Railroads and broadcast over the NBC red network. In Miss Read's ensemble are Hilda Bergvall and Helen Sheridan, sopranos; Lisa Roegne, and Margaret Hearn, contraltos; Johnnie Jameson and Alfred Hopkins, tenors; and Fred Maxwell and Kempton Searle, basses. The Junior Choir of the Lutheran Church of Our Saviour, Brooklyn, N. Y., a chorus of fifty children's voices conducted by the Rev. Erwin Kurth, sang Slovakian and traditional carols. Miss Read's singers chose excerpts from Bach's Christmas Oratorio, traditional carols and anthems, There Were Shepherds Abiding (Birch) and The Four Kings by T. Carl Whitmer, dedicated to Miss Read.

New Jersey Soloists' Contest

The Federal Music Project of the WPA announces the New Jersey Soloists' Contest for appearances as soloist with the Newark (N. J.) Civic Symphony Orchestra. All contestants must be bona fide residents of New Jersey, and not over twenty-five years of age. No employee of a New Jersey WPA Music Project is eligible. Contestants must be prepared to play from memory an entire concerto or similar work. Judges will be musicians of recognized reputation, and each instrument is to be judged separately. Applications must be filed in the office of Orchestra and Band Projects, Coit Street School, Irvington, N. J., not later than noon on January 20. Each application must be accompanied by three letters of recommendation from musicians of recognized standing. Auditions will be held in Newark about February 1.

Bane Booking Bureau Announcements

The Bane Booking Bureau announces that the Chaconne String Quartet (composed of graduate members of the Juilliard School of Music and the David Mannes School) is contracted to play in Port Jervis, N. Y., on January 14, and in Troy, N. Y., on April 15.

Earle Spicer, baritone, under the management of the Bane Booking Bureau, is contracted for an appearance in Tarrytown, N. Y., on February 3; Newburgh, N. Y., March 8, and is scheduled to sing in New London, Conn.

Maurice Eisenberg in Scotland

During his recent tour in England, Maurice Eisenberg gave a concert for the Carnegie Foundation at Dunfermiline, Scotland, birthplace of Andrew Carnegie. His program included a Bach suite, a Brahms sonata, and works by Valentini and Schumann. After several concerts in France, Eisenberg left for the entire month of December for twenty concerts in North Africa. At each concert he had been requested to play a Bach suite. In January he will appear in leading capitals of Central Europe.

Music in Prague

(*Continued from page 5*)

In addition to that treatment, long expositions and accounts disclose Finke's desire to avoid opera-like character. He wrote his score free from theatrical effect. His music discloses advanced ideas and yet is not modern in the sense of the latest fashion. Therefore the score is more for experts than for the common run of opera-goers.

As to melody, harmony, and orchestral color, Finke proved that he masters the musical legacy from Wagner to the technic of Schönberg's school. On the whole, the work is a sort of music-drama, based on leitmotives, symphonic orchestra, and *Sprechgesang*. In the Cathedral Scene, a new instrument, the bell-cemalo, constructed by the August Förster firm, appears in the orchestra. The only extended instrumental piece of the work is a transformation episode, entitled Der Heimweg.

ARCHAIC SPICE

Of great interest were the numbers based on old-time compositions and forms which Finke has cleverly woven into his idiom, introducing Gregorian tunes of strange beauty and church modes, responsory style and contrapuntal tricks like the enigmas of the *Niederländer*, which give the impression of an orchestral score based on intellect rather than inspiration.

GOOD CAST

The premiere showed Prague's German Theatre to be capable of performing contemporary art. Only words of praise are due Georg Szell. Endowed with rare intuition in matters of style, he had rehearsed the orchestra finically and an expert performance was the result.

Among the soloists, Josef Schwarz excelled in the colossal part of Schwab, sung in full baritone voice, and acted with taste and intimate knowledge of the stage. The Count was assumed by Hertha Rayn and Adolf Fischer. Others who appeared were Hans Erwin Hey, Lydia Kindermann, Magnus Anderson, Rose Pauly (Landlord's Daughter), Julius Gutmann, Hermann Klinger, Rosa Lindner, Frits Göllnitz and Adolf Fuchs.

Hans Georg Schick's chorus showed excellent training. Renato Mordo's stage-management, and the settings of Frank Schultes, failed to contribute optical splendor to the evening. The plaudits called out Finke for numerous curtain bows.

AMERICAN SOPRANO CHARMS

The same opera-house presented Nicolai's Merry Wives of Windsor, with Frank Schulte's new equipment culminating in the beautiful forest scenery of the final act. A great surprise was Harriet Henders, young soprano of good looks and luscious vocal organ, who was so splendid that many regretted that her part of Ann was not more important. Julius Gutmann sang the title role with admirable ennunciation and clarity. Also Josef Hagen, Magnus Anderson, Kurt Erich Preger, Fritz Göllnitz, Hans Erwin Hey, Rose Book and Lydia Kindermann, aided in making the restoration meritorious. Fritz Zweig conducted with firm hand, and Renato Mordo was an atmospheric producer. The listeners had a most enjoyable time.

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MUSIC NOTES from Coast to Coast

EL PASO, TEX.—The El Paso Oratorio Society presented Elijah on December 1, under the direction of Carlile Tucker, with Rollin Pease, head of the music department of the University of Arizona, at Tucson, as guest artist. Mr. Pease did masterly work. The double quartet consisted of Minnie Taylor Gutsch, Bernie Mae Pye, Lois French Stewart, Soletta Manasse Schwartz, Walter Davis, Williard Whipple, Jack Stewart and Mallory Miller. The ladies trio consisted of Marian Wade Stablein, Bernie Mae Pye and Elsie Vincent Thomas. The accompanists were Dagmar Nelson McCullough at the piano and Lester Silverman at the organ. The chorus was asisted by a string quartet consisting of Henry Lowe and Eugene Sullivan, violins, Carl Newe, viola, and L. R. Wosika, cello. Outstanding work was done by the local soloists, Minnie Taylor Gutsch, soprano; Soletta Manasse Schwartz, contralto, and Walter Davis, tenor.

The St. Clement's Church Choir sang that part of the Messiah dealing with Christmas on December 13, under the direction of Walter Davis, the choirmaster and organist. The soloists were Mrs. L. Stablin, soprano; Nelle Miller, alto; Dr. J. Cunningham, tenor, and Messrs Coggeshall and Dorrance Roderick, basses. The entire ensemble gave as fine a performance as has been heard here and drew a capacity audience.

The second concert of the El Paso Symphony Orchestra was given on December 28, with Emily Hardy as guest soloist. This program will be reviewed in our next letter.

The activities of the Federal Music Project have been numerous during the past two weeks. Though the project is one of the newer and smaller ones, concerts have been offered to nine thousand students and adults in the past two months. The project consists of an orchestra of sixteen; a Mexican Tipica Orchestra of sixteen; choral groups; piano, guitar, violin and other orchestral instrument classes. An average of 400 lessons are given to under-privileged children each week. The concert orchestras are under the direction of H. E. Alden, assisted by Manuel Licon. Mrs. Hallett Johnson is district supervisor of the project. H. J.

FORT WORTH, TEX.—The Centennial Mass, composed by W. J. Marsh, of Fort Worth, for the Field Mass of Thanksgiving at the Centennial Exposition in Dallas, where it was performed by a choir of 2,500 voices with electric organ, was given in Fort Worth by singers from this and several other North Texas towns as a benefit for the Star-Telegram's Christmas Charity Fund.

Though it is a unison Mass, and purposely easy of presentation in consideration of small choirs and school and convent choruses, there is no lack of musical interest. Marsh is the composer of the official Texas song, Texas, Our Texas.

North Texas was grateful to Mrs. John F. Lyons for the first opportunity in fifteen years to hear Rachmaninoff, who played an eloquent recital in Dallas. The artist spent a day in Fort Worth visiting Mr. and Mrs. Levko Siloti, the former the son of Rachmaninoff's cousin, Alexander Siloti, and the latter, as Marousia Mueller, a pupil of the elder Siloti.

The fourth annual Southwest Baptist Church Music Conference was held at the Southwest Baptist Theological Seminary, with delegates from eight states in attendance.

An outstanding musical event was the twenty-sixth annual presentation of The Messiah by the school choral group, conducted as from the first, by I. E. Reynolds, director of the school of sacred music. Soloists were Mrs. Herbert Miles (Macon, Mo.), E. R. Carnett (Union City, Tenn.), former student and faculty member respectively of the school, and Mrs. I. E. Reynolds and Edwin McNeely of the faculty.

Mrs. W. I. Browning and Blanche Dean, of the Losh Institute, gave a two-piano program at the Woman's Club playing a fresh and interesting program.

Alexander Oumansky, Russian ballet master, who trained the dancers for The Last Frontier at the Frontier Contennial, is planning the presentation of Rio Rita and The Vagabond King, with members of the original metropolitan casts and local dancers, chorus and orchestra. E. C. W.

SAN ANTONIO, TEX.—The Friends of Music (Elizabeth A. Devoe, sponsor) presented Rachmaninoff in recital as the first attraction of the series which includes the Monte Carlo Ballet Russe, Richard Crooks and Nelson Eddy. The program consisted of compositions by Bach-Liszt, Beethoven, Chopin, Rachmaninoff, Liszt and Wagner-Brassin. Through the entire program his consummate art, technic and tone received tribute from the enthusiastic audience. There were many recalls and at the close of the program one encore was granted—the prelude in C sharp minor.

The sixth annual vesper service of the Business and Profesional Women's Club was held. Following were the participants: Tuesday Musical Club juvenile choir (Mary Stuart Edwards, director); Mrs. Paul Rochs, Mrs. H. L. Bridgeman and Mrs. Fred Jones, sopranos; Zulime Simpson and Mrs. E. J. Arendt, contraltos; Charles Stone, tenor; Warren Hull and Peter Petraitis, baritones; Ray Nobles, organist; Marjorie McFarland, violinist; Jean McFarland, cellist, and Mary S. Terrell, pianist. The accompanists were Agnes Sanchez and Ray Nobles.

The Manuscript Group of the Tuesday Musical Club held the first meeting, at which time compositions and poems by the following were given: Alice Mayfield, Ella K. D. Stumpf, Louise D. Fischer, Fern Hirsch Ragland, Catherine Clarke Harker, Stella Seymour and Marguerite Campbell Titman. Of special interest were the three poems by Mrs. Titman, two of which were given musical interpretations by Albert Herff-Beze. Other performers were Mrs. Robert Newnam, and Pauline Carson, sopranos, and Eric Harker, tenor. S. W.

VANCOUVER, B. C.—The program presented at the third concert of the Vancouver Symphony Orchestra (Allard de Ridder, conductor) included Weber's overture Ruler of the Spirits (Ruebezahl), Wagner's Funeral March from Götterdämmerung, Liadoff's Baba-Yaga, and Mendelssohn's Italian Symphony. The highlight of the concert was the outstanding performance of the Mozart double concerto in E flat major, played by Nancy Reed and Ursula Malkin, pianists, and the orchestra.

Rosemary Rogers, pianist, was heard in recital at the Georgian Club, December 11. She was assisted by Avis Phillips, soprano.

The Twilight Recital of the Woman's Musical Club featured the Elgar Junior Choir under the direction of C. E. Findlater. The soloists were Thora Smith, soprano; Hubert Nowell, bass, and Sydney Kelland, organist.

The C. P. R. Male Choir (Evan Walters, conductor) gave its annual recital in the Hotel Vancouver on December 16. Assisting were Gordon Manley, pianist; Albert Anthony, elocutionist, and the Tennant Instrumental Trio.

A predominance of younger artists characterized the program presented by the Philharmonic Club in the Georgian Club on December 7. A. A. F.

VICTORIA, B. C.—The third annual presentation of The Messiah by Handel took place in Christ Church Cathedral on December 9, and was in every way successful. Stanley Bulley conducted the Victoria Choral Union and orchestra with evident sincerity, at all times in perfect command of the forces under his baton. The soloists were Patricia Swift, soprano; Kathleen Barraclough, contralto; Frank Tupman, tenor, and John Pacey, bass.

The Arion Club, Victoria's veteran male choir, presented its first concert of the forty-fifth season in the Empress Hotel on December 2 under the leadership of W. C. Fyfe. Doris Helen Calkins, harpist, of Eugene, Ore., was the assisting artist.

Ian Galliford, organist, was heard in recital at St. John's Anglican Church, December 15. A. A. F.

Leon Carson Sings in Delaware

NEWARK, Del.—The Women's College of the University of Delaware presented Leon Carson, tenor, in a song recital on December 3. The auditorium was filled, and an enthusiastic reception was given Mr. Carson, who proceeded to justify this warm greeting by the excellence of his vocal and interpretative art. In a generous program he sang Handel's Where'er You Walk and Sommi Dei; a German group featuring Brahms, Schubert and Strauss; in French, J'ai pleure en reve (Georges Hüe) and the aubade Vainement, ma bien-aimee from Lalo's Le Roi d'Ys; and devoted a good part of his program to songs in English. These were The Iris Hills by Lois Townsley, two Louisiana Negro songs (Down to de Rivah by Robert MacGimsey and Ah, Suzette, a Creole folk song), The Year's at the Spring by Mrs. H. H. A. Beach, A Mood (Alison Travers), The Dream (Edward Horsman), Samson Said (Rhea Silberta), My Lady Walks in Loveliness (Ernest Charles) and Joy (George Roberts). Mr. Carson's tones are rich in quality and color. Expressively, he is both sensitive and powerful. The subtlety of his ability to project mood was perhaps best displayed in the German Lieder; Mr. Carson gave a notable exhibition of his gifts in this difficult and demanding field. The Handel excerpts were delivered with due observance of the austerity of the classic line. In both the French and the songs in English, the lyric style had full cognizance. Ardent plaudits rewarded Mr. Carson and his capable accompanist. Pauline Piunti. K. W.

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BATON ROUGE, LA.—Pasquale Amato and Louis Hasselmans were teamed in a production project for the first time on December 9 when they directed four presentations of Cavalleria Rusticana at the Louisiana State University School of Music, where both are faculty members.

Mr. Amato, head of the voice department, is serving as artist director of opera for his second consecutive year. Mr. Hasselmans, who recently completed a season with the Chicago City Opera Company, and is now the head of the chamber music department at L. S. U., made his Louisiana debut at this time, conducting each of the consecutive presentations. Dr. H. W. Stopher, head of the school of music, served as general director

Carrying out the policy of the opera department of the university, which is to give young singers experience under practical and nearly professional conditions, ten principals were used. The bill was completed by a recital of modern dance, based on the idea of expression through movement. The dances were under the direction of Ruth I. Price, head of the university dance center.

Following the fourth night of the opera, which was a feature of the school of music "Homecoming" held December 12-13, Handel's The Messiah was given its eleventh annual presentation in Baton Rouge on December 13. The oratorio chorus and orchestra was conducted by Dr. Stopher. C. E. Lutton of Chicago, head of the Clark-Brewer Teachers' Agency and national secretary for Phi Mu Alpha (Sinfonia), was the guest bass soloist. Rocco Contini of Dover, O., was the tenor soloist; and Marcella Uhl of Louisville, Ky., the contralto. Sopranos were Frances Greer of West Helena, Ark., Dorothy Johnson of Houston, Tex., and Jean Blackburn Seay of Harlan, Ind.

Cavalleria, which opened the eighth opera season at L. S. U., is the first of three operas scheduled for the year. Faust will be presented early in March and La Boheme in April.

Singing Santuzza in the production were Katherine Landry of Baton Rouge, December 9; Antoinette Shipman of Brooklyn, N. Y., December 10 and 11; and Jeanne Orner of Dallas, Tex., December 12. Turiddu was sung by A. E. Wilder, Jr., of Baton Rouge, December 9 and 12; by Ian Cosman of Brooklyn, N. Y., December 10 and 11. Lola was taken by Miss Uhl, December 9 and 12; by Sydney Young of Memphis, Tenn., December 10 and 11; Alfio was played by E. Lyndon Crews of Lawrenceville, Ill., December 9 and 12; by Robert Guy of Atlanta, December 10 and 11. Frances Anzalone of Independence, La., sang the role of Lucia on all four nights. S. B.

STUDIO NOTES

EDWARD HARRIS

Singers from the studio of Edward Harris, New York vocal coach, are fulfilling numerous concert, radio and church engagements during the current season.

In recent weeks, recital appearances have been made by Josephine Antoine, Metropolitan Opera coloratura, in Washington, D. C., Buffalo, N. Y., and Butte, Mont., by Reed Kennedy, baritone, in Orange, N. J., and by Clyde Barrie, Negro baritone, who was presented in a special program under the auspices of the Harlem Y. M. C. A.

EDWARD HARRIS

On the radio, Miss Antoine was guest soloist on a Bing Crosby program. Mr. Kennedy was featured as soloist on two programs with the Pittsburgh Symphony Orchestra in December, made a guest appearance on the Iodent program as well as continuing his thrice weekly spot in the Heinz Magazine of the Air. Ruby Mercer, soprano, sang as guest artist on a Magic Key hour and on a Hammerstein Music Hall hour. Stewart Churchill continued in his weekly Sealtest Saturday Night Party broadcasts. Clyde Barrie, among his three weekly CBS recitals, has been presenting on Saturday afternoons a series of Lieder programs.

In the field of church music, Robert Betts, tenor soloist of St. Thomas' Church, was heard in December in a Messiah performance. Reed Kennedy recently substituted for Julius Huehn at St. Bartholomew's in a presentation of portions of the Verdi Requiem.

In addition to his teaching, Mr. Harris continues to make occasional concert appearances as accompanist. In this capacity he has recently played in concerts for the Metropolitan Opera quartet, Josephine Antoine and Muriel Dickson, Metropolitan Opera soprano.

LOUISE JENKINS

A costume recital will be given by Louise Jenkins at her New York studio early in January. The program includes a Mexican group, presented for the first time; Gypsy Songs, with words composed for Miss Jenkins, and Mana-Zucca's new Roaming Gypsy, in addition to rarely heard songs, with a brief travel-talk.

ESTELLE LIEBLING

Among Estelle Liebling's artist-pupils who have appeared with the Chicago Opera this season are William Martin, Myra Manning, Eleanor La Mance and Lila Mae Flynn. Others who appeared at the New York Hippodrome include Ivy Dale, Annunciata Garrotto, Dorothy Githens, Brooks Dunbar and Grace Angelau. Charlotte Symons is with the Metropolitan Opera. Garfield Swift, Colette d'Arville and Josephine Bonime recently sang in Faust at Allentown, Pa. Grace Angelau appeared with the New York Grand Opera at Springfield, Mass.

Evelyn Swarthout in Matthay Association Recital

Evelyn Swarthout played the Invitation Recital of the American Matthay Association at their Twelfth Annual Meeting at Steinway Hall, New York, December 29. Her program was much enjoyed by a group of members of the association and a few invited friends. Miss Swarthout comes from Lawrence, Kans., and has within the last year returned to this country from study in London with Tobias Matthay and from playing abroad. She is now head of the department of music at the Masters School, Dobbs Ferry, New York. Her program included numbers by Bach-Busoni, Chopin, Schumann, Medtner, Liszt and Liapounoff.

R. B.

Hans Bernstein Leads New York Civic Orchestra

Hans Bernstein conducted the New York Civic Orchestra in concert at the Museum of Natural History on December 20. The program included the overture to Benvenuto Cellini (Berlioz); eighth symphony of Beethoven; Nocturne by Debussy, and the second symphony of Borodin.

Marie Auguste Beutner Soloist at Weimar Festival

Marie Auguste Beutner, soprano, was featured at the Tonkünstlerfest of the Allgemeiner Deutscher Musikverein in Weimar. Among her numbers was the setting of the Twenty-third Psalm for soprano, harp and organ and Haydn songs.

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Enesco Thrills in Bucharest

Appears in Four Capacities—Noted Soloists Applauded

BUCHAREST.—The thrill of the new season was the series of concerts by Georges Enesco. This extraordinary musician (violinist, composer, conductor and pianist) gave three sonata programs here, eight violin recitals, and made four appearances as soloist or conductor, with the Philharmonic. His memorable interpretations were followed and acclaimed with fervor by packed audiences. In his symphonic concerts Enesco played many major works; in his sonata seances he presented Beethoven, Brahms, Schumann, Franck, Lekeu, Samazeuilh, Enesco, and Dinu Lipatti (the latter at the piano). Muza Ciomac, pianist, and Alfred Alexandresco, excellent Rumanian musician, were assisting artists. Enesco's violin recitals were unforgettably beautiful.

After Enesco's concerts, the Philharmonic was directed well also by George Georgesco, and with Dinu Lipatti as soloist in Mozart's D minor piano Concert and Stravinsky's Capriccio. At a subsequent concert Pierre Fournier, cellist, won our public with his refined and sensitive reading of the Lalo Concerto. Molinari, conducting the same orchestra, had ovations, his Rossini and Respighi being especially brilliant. At the same time Ornella Santoliquido gave the first audition of Canti della stagione alta, for piano and orchestra, by Pizzetti. Her playing was warm and sustained by rich temperament and sincere feeling.

Among the recitalists who have scored this season are Milstein, admired for his astonishing violin technic and spontaneous playing, Huberman, supple and vigorous in his fiddle playing, Brailowsky, transcendental in piano virtuosity, and Pierre Fournier, musically subtle cellist. ROMEO ALEXANDRESCU.

Lajos Shuk Discusses Role of Memory in Conducting

Lajos Shuk, conductor of the Buffalo (N. Y.) Philharmonic Orchestra, strongly recommended that young conductors give over trying to memorize all the scores of the standard repertoire, a feat whose value he questions.

"The great master Toscanini," said Mr. Shuk, "has been crowned 'King of Conductors' by his colleagues as well as his audiences. We all acknowledge gladly his supreme art and his phenomenal memory.

"However, does every conductor directing by memory achieve the artistic perfection of Toscanini's readings? He has indeed the photographic memory that recalls every cue, every attack, every entrance, even of the less prominent instruments, all the releases, all the markings. It is perhaps problematical, though, whether Toscanini would have discarded his scores on the podium were it not for his extreme nearsightedness. His consummate musicianship has been won through a great handicap, but it is the musicianship itself that makes his interpretations great, not the fact that he has memorized scores.

"A discerning musical friend once described to me a performance of Falstaff conducted by Toscanini. 'Every voice,' he said, 'even the middle voices were alive and distinct. It was a miracle.' Why? Because Toscanini knew every middle voice, its life and its ultimate end in the score. I fear, though, that many young moderns who conduct by heart only achieve the outlines of a work.

"The advantages of conducting by heart remain to be discussed. First of all, there is the control of the personnel of the orchestra. There is a great deal to be said about the advantage that the memorized score gives a conductor in this direction. But we cannot say that eminent conductors who read the score do not control their orchestras. Hans von Bülow, Levi, Richter, Mottl, Nikisch, either never conducted by heart, or only works that they did very often and knew very well.

"As for myself, I claim to be the possessor of a fairly good memory. As a young man I learned a volume of poems by the Hungarian lyricist, Petoefi, simply by reading it. A few years later, I knew by heart not only all the cello concertos and sonatas but all the cello etudes. Since I have been a conductor I frequently lead the orchestra without music, partly, I confess, to demonstrate that I can do what other conductors are required to do. Nevertheless, after several years of experience with the baton, conducting single concerts, as guest conductor, and directing entire seasons of weekly repertoire, I have this advice for the younger generation taking up the arduous and intricate field of conducting—Back to the scores."

M. L. S.

Third Symphony by Berezowsky Played in Boston

Nicolai Berezowsky, composer and violinist, had his third symphony performed by the Rochester Symphony Orchestra in Rochester, N. Y., on January 7, Jose Iturbi conducting. The Boston Symphony Orchestra will give this work a performance later in the season. Also on January 7, Mr. Berezowsky's first symphony was played by the Minneapolis Symphony Orchestra, Leon Barzin conducting. During the past six years, one or more of Berezowsky's compositions have been played every season by the Boston Symphony Orchestra. His works have also been performed by the New York Philharmonic Orchestra in New York, by the League of Composers, and the Juilliard Graduate School Orchestra.

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CARMELA PONSELLE
in a new role, bridesmaid for her sister Rosa. Miss Ponselle is being heard every Friday evening on the Broadway Varieties Hour over WABC. (Photo by Wide World Studio.)

ANDRÉ BURDINO,
French tenor, photographed (by Irving Schwerké) on the balcony of Burdino's Paris apartment. The charming person on his arm is Helen Dosia, of the Opera-Comique, in private life, Mrs. André Burdino. Burdino's engagements are this season taking him from one end of Europe to the other.

SYDNEY RAYNER,
American tenor, made his debut with the Metropolitan Opera as Turiddu in Cavalleria Rusticana on January 2.

PHILIP MITTELL,
violin teacher, whose artist-pupils have given recitals in Town Hall, New York, and appeared in many public concerts.

JOSEPH BENTONELLI
made his first appearance of his second season with the Metropolitan Opera as Gerald in Lakme, a role he sang in the recent Chicago Opera season.

VICTOR PRAHL,
baritone, returned to America on the SS. Manhattan on December 23 after an absence of five years. During that time Mr. Prahl offered concerts and taught abroad. Just before leaving his villa La Tour Sebastien at Cagnes sur Mer on the Riviera he gave a recital in the historic Chateau Grimaldi Cagnes. Mr. Prahl has returned to America for recitals and a teaching engagement for the spring semester in one of the eastern colleges.

HILDA BURKE
sang Nedda in Pagliacci with the Metropolitan Opera Association on January 2.

ETHEL GLENN HIER,
in addition to her activities as composer, pianist and teacher, this season will appear in lecture-recitals in various parts of the country. (Photo by Herbert Mitchell.)

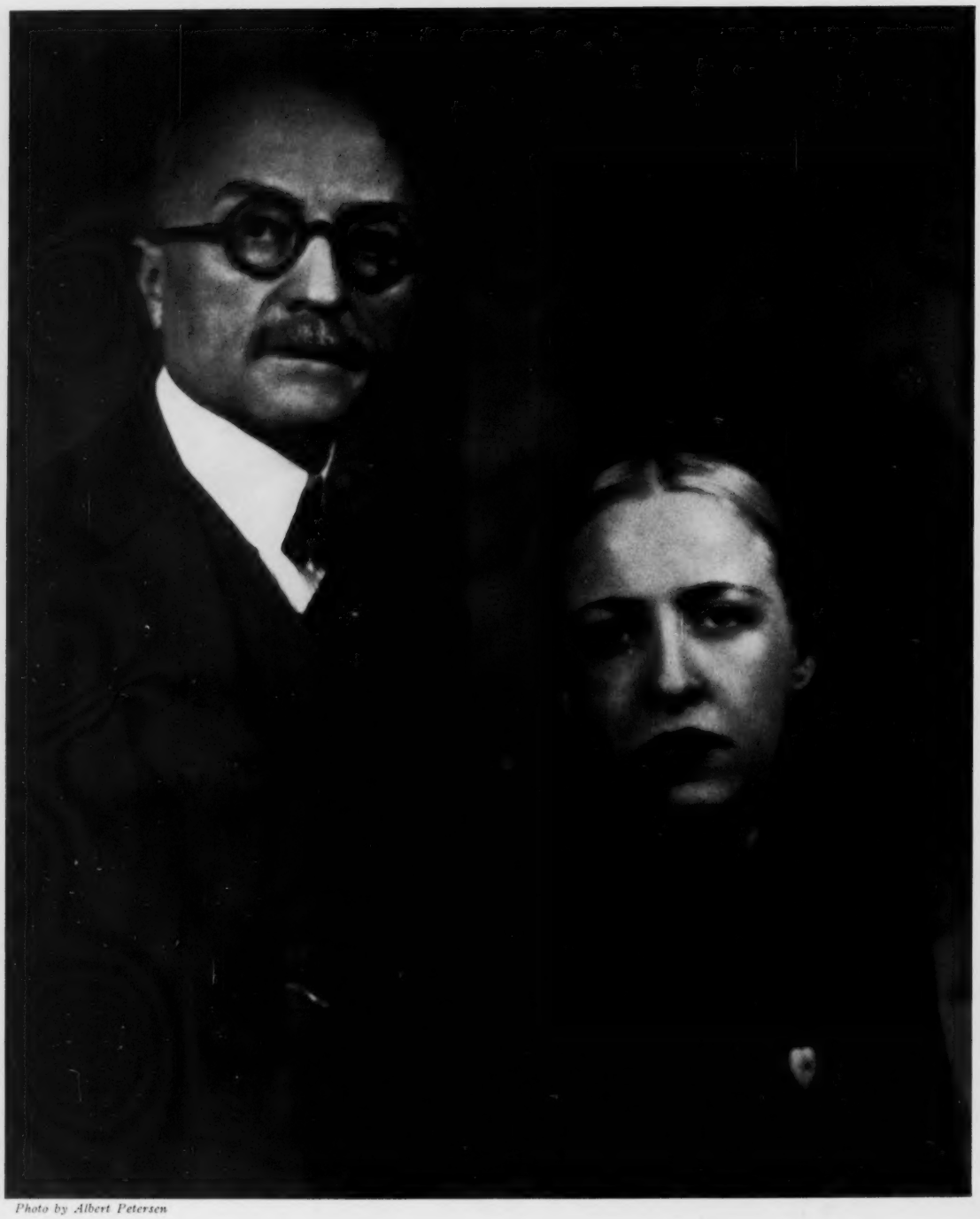
IVAN PHILLIPOWSKY,
pianist includes among his recent recitals appearances in Montreal and Quebec. He is to be heard in a second recital in the former city on January 14. On December 12 he was soloist with the Montreal Symphony Orchestra, playing Beethoven's Emperor Concerto. (Photo by Bain Studio.)

GRACE LEADENHAM AUSTIN,
composer. Among artists who have programmed songs by Miss Austin recently are Rosalie Mörtl, soprano; Marguerite Hawkins, soprano of the Russian Opera; Eady Arendt, contralto. Teachers who feature Austin songs for their pupils include Daniel Healy of New Haven, Conn., and Mme. Geri, soprano and teacher. (Photo © by Josephine Rassi.)

MICHEL GIBSON
made his Paris debut at the Salle Chopin on December 3, playing Brahms and Handel sonatas and groups of short pieces. He offers another Paris recital next spring and in addition to giving programs, is planning a series of sonata recitals with Roger Aubert, pianist. Mr. Gibson is an American hailing from Worcester, Mass. (Intran Studio photo.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music



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